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## Development of Indian and Western Musical Scales—A Comparative Study

BY

GOWRI KUPPUSWAMY & M. HARIHARAN

The unique feature which distinguishes Indian music from the music of other nations is the system of *Raga* or melody types. This supreme innovation enables Indian musicians to display their powers of improvisation on the spot (or *Manodharma*) to an unlimited extent in their concerts. The basis of the *Raga* system is the groupings of scales with different varieties of notes. An attempt is made in this article to present a study of Indian scales in comparison with those of other nations. First the Heptatonic or seven notes scales, then the Pentatonic or five notes scales or *Oudava*, then the Hexatonic or six notes scales or *Shadava* and finally the Modern scales will be dealt with. Since the tonal basis of the scales are the notes, I shall begin with the evolution of the seven notes in Indian as well as Western music.

### ORIGIN—SAMAVEDA

Our music tradition in the North as well as the South remembers and cherishes its origin in the Samaveda. Samaveda is just the musical version of the *Rigveda*. Seventy five verses of the *Rigveda* were recited in the Samaveda in the form of liturgical melodies. This vedic music possessed three definite pitches called *Udatta*, *Anudatta* and *Svarita*. The Saman scale was recited in a downward move-

ment, at first to the notes of D C B and later in the form of a tetrachord E D C B. As time passed on, the number of notes in the Saman scale was gradually increased to seven.

### EVOLUTION OF WESTERN MUSIC

The influence of Greek music on Western music is considerable. In ancient Greece, the lyre had only three strings to start with. Later one more string was added and it was tuned to a tetrachord, in the order of a semitone and two tones starting with B C D E. Terpander, an eminent musicologist of the 7th century B. C., increased the number of strings from four to seven. He added another tetrachord E F G A above B C D E to form the heptachord B C D E F G A. Later one more tetrachord A B C D was added to E F G A making altogether three tetrachords i.e., B C D E, E F G A, A B C D. This system was called Conjoint because in this arrangement the last note becomes the starting note of the succeeding tetrachord. Here, in the third tetrachord, a new note B flat occurs. In this progression another new note E flat is arrived at in the fourth tetrachord D E F G.

Sometimes later, experiments were carried out in the hexachordal system in

three ways—one starting with F, another with C and the last with F i.e., F G A B<sup>♯</sup> C D, C D E F G A and G A B C D E. In the hexachord the third and fourth notes are always separated by a semitone, all other notes being separated from each other by whole tones. In the above arrangement the last two notes of each hexachord form the first two notes of the succeeding hexachord. In the above mentioned hexachords we can notice two types of B: B<sup>♯</sup> B<sup>♭</sup>.

### PYTHAGORAS

During the 6th century B.C. Pythagoras introduced the octave scale by adding an eighth string to the lyre. He invented the Monochord and with the help of the movable fret, he could arrive at the intervals of the octave, fifth and fourth, which are the most important consonances. The interval between the perfect 4th and 5th known as Tone, became the basis of Western music. It is a point of interest that Arabii *raga* of South Indian music takes the frequencies of the Pythagorean scale for its notes. In the scale of Pythagoras, we get the Pythagorean E i.e., 81/64, slightly higher than the true Major 3rd, 5/4. The difference between these two E's is 81/80 (Pythagorean Comma) and it is worthy of note that this is equal to the *Pramana* *Sruti* of Bharata.\*

### BHARATHA'S 22 SRUTIS

A few centuries after Pythagoras, Bharata experimented with his two *Veenas* and assigned twenty-two *sruti* values to seven notes. Through this experiment he discovered the prime

\*For Footnote, please see at the end of this article.

interval of 81/80, i.e. Pythagorean Comma. The important *sruti* values 4, 3, 2 given by Bharata correspond to the Major tone, Minor tone and Semitone of Western music. In Bharata's days there were seven placed or pure notes and two displaced or impure notes known as *Antara* and *Kakali*. It may be recalled that in the Greek tetrachordal system also the displaced notes E and B occur.

The three hexachords beginning with F, C and G about which mention has already been made, paved the way for the respective Clefs i.e., F clef, C clef and G clef in Western musical notation. A striking similarity to this can be seen in our own *Grama* system inasmuch as the *Madhyama Grama*, *Shadja Grama* and *Gandhara Grama* also begin with the respective *svaras*. In his *Grama-Murchchana* system, Bharata has mentioned the *Shadja* and *Madhyama Gramas* with fourteen *murchchanas*. Out of these only seven *murchchanas*, considered to be more important, were retained with the names of their staging notes.

### MODES

The counterpart of *Murchchanas* in Western music are the Modes and the Greek music was based upon a system of eight modes. By varying the arrangement of tones and semitones in a total of six notes, the different modes were obtained. Among these eight modes the 1st, 3rd, 5th and 7th were called the Authentic modes introduced by St. Ambrose and the 2nd, 4th, 6th and 8th modes were called Plagal modes introduced by St. Gregory, a little later. The plagal modes were the same as the Authentic mode but with a different range. In both the pairs of Authentic

and Plagal, the tonic is the same but in a different position. The tonic in the Authentic is the commencing note, while in the Plagal it lies near the middle of the octave, having three notes below and four notes above.

Roundabout the 16th century A.D. the Swiss monk St. Glarens introduced two more Authentic modes with their Plagal modes. The Greek modes of ancient times were in the descending order whereas the medieval church modes were in the ascending order. The modes of the medieval times were Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Ionian. Their plagal modes were Hypodorian, Hypophrygian, Hypolydian, Hypomixolydian, Hypoaeolian and Hypoionian.

### CORRESPONDENCE - WESTERN & INDIAN

In Western music we have the option of commencing a mode from any key. If we take C as the tonic note in these modes we arrive at the corresponding *Melas* of South Indian music.

Dorian	—	Kharaharapriya
Phrygian	—	Hanumathodi
Lydian	—	Kalyani
Mixolydian	—	Harikambodhi
Aeolian	—	Natabhairavi
Ionian	—	Sankarabharanam

The Plagal modes resemble *Madhyama sruti ragas* of South Indian music like *Kurunji*, *Saindhavi*, *Navaraj* etc.

Authorities on Indian music are of the opinion that the *Saman* notes were sung to a fixed scale in the *Shadja grama*, but controversy exists with regard to the original scale. By shifting the tonic from

*Prathamam* to *Dvitiyam* and so on till *Mandram*, one gets *Thodi*, *Sankarabharanam*, *Natabhairavi* etc. Therefore the view that all the *Ganas* of the *Samaveda* should be sung in the same scale is untenable and the scholars who say that the basic scale is *Kharaharapriya* are as much in the right as others who call it any one of the other scales mentioned above.

### "PURE" MODES

If we consider the *Saman* scale, we notice the occurrence of most of these *Melas* in the above church modes. The peculiarity is that all these modes take only white keys. Since all these modes were considered pure, they were adopted for the sacred or church music. The reason for *Samagana* as well as *Church* music gradually fading away is their restricted use for religious purpose confined to certain classes of Brahmins and priests.

At present in Western music, only the Major scale and the Minor scale (Ionian and Aeolian modes respectively) have been retained. The reason for this is that by the use of the Chromatic notes B<sup>♯</sup> (the first chromatic note to be experimented with) F<sup>♯</sup> E<sup>♭</sup> and G<sup>♯</sup> on the Lydian, Mixolydian, Dorian and Phrygian modes respectively these four modes merged into the popular Major and Minor scales.

### SHADJA GRAMA

In the music of *Shadja grama* of *Kudimi-yamalai* inscription of the 7th century A.D., all the notes of an octave occur consisting of the four varieties of D, E, A and B. King Mahendravarman combined one scale with another and ushered in a new chromatic scale particularly through

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the use of two E's in conjunction. This paved the way for the formation of the seventy-two Melas of Venkatamakhi on the basis of only seven placed and five displaced notes.

It is a point of interest that Western Music is also based upon the same system of seven placed and five displaced notes, the five chromatic notes being B $\flat$ , E $\flat$ , F $\sharp$ , C $\sharp$ , G $\sharp$ . Chromaticism was first introduced into Western music by Adrian Willaert in the 16th century A.D.

### ENTER ERA OF HARMONY

The 17th century saw the dawn of the era of Harmony. With a view to favouring the development of Harmony, Western music came to be based on the

cycle of fifths and fourths rather than the division of the strings and its octave unit, as in Melody. For the purpose of Harmony, the pianoforte with the range of 7 $\frac{1}{2}$  octaves was constructed and the Equal temperament system with twelve equally divided semitones in an octave was adopted.

At this stage modulation became almost indispensable. Modulation may be defined as a take off into a new key from the original key for a short period, keeping the intervals in the same sequence using sharps and flats. Modulation (*Strubhedha*) is practised in South Indian music also, in a different way since the sharps and flats are not admissible as in Western music.

### MODULATION IN WESTERN MUSIC

It is interesting to note that some of the scales resulting from modulation in Western music correspond to some of the scales of the seventy-two Melas scheme propounded by Venkatamakhi.

G Major scale	— G A B C D E F $\sharp$	— Kalyani
F Major scale	— F G A B $\flat$ C D E	— Harikambodhi
B $\flat$ Major scale	— B $\flat$ C D E $\flat$ F G A	— Kharaharapriya
A $\flat$ Major scale	— A $\flat$ B $\flat$ C D $\flat$ E $\flat$ F G	— Todi
A Minor scale	— A B C D E F G	— Natabhairavi
A Harmonic minor	— A B C D E F G $\sharp$	— Kiravani
E Harmonic minor	— E F $\sharp$ G A B C D $\sharp$	— Hemavati
C $\sharp$ Harmonic minor	— C $\sharp$ D $\sharp$ E F $\sharp$ G $\sharp$ A B $\sharp$	— Kosalam
D $\flat$ Harmonic minor	— D $\flat$ E F G A B C $\sharp$	— Vakulabharana

The Melodic minor scale as well as those obtained by its modulation resemble some of the scales in the new scheme of 5184 melas formulated by late Prof. P. Sambamurthy.

A Melodic minor scale	— Gowrimanohari	— Natabhairavi
E Melodic minor scale	— Vachaspati	— Kharaharapriya
B Melodic minor scale	— Sankarabharana	— Harikambodhi
D Melodic minor scale	— Charukesi	— Thodi

## HEPTATONIC SCALES

The seven note scales are to be found in the music of Arabia, Turkey, Egypt, Iran, China, Spain, England, Scotland, France, Poland, Hungary, Bulgaria, Czechoslovakia and Brazil.

*Arabia:* In present day Arab Music, a seven note scale with seventeen srutis is used, the sruti values being in the order of 3, 3, 1, 3, 3, 1, 3 taking C as the first sruti. The important fixed intervals in Arab music are C, F and G and with two pairs of variable notes D, E and A, B different scales are formed resembling Venkatamakhi's Mela scheme. The Arabs do not make any distinction between consonances and dissonances but know only the increasing and decreasing degrees of them like Vadi, Samvadi and Vivadi of South Indian music. The counterpart of the Indian Mela scales in Arabian music are the Maqams and Arabs possess twelve Maqams. Among them four Maqams, namely, Iraq (which has the notes: C, E $\flat$ , F $\flat$ , F, A $\flat$ , B $\flat$ , B $\flat$ , D $\flat$ ), Mezmoum, Edziel and Djorka correspond respectively to Harikambodhi, Kalyani, Thodi and Natabhairavi ragas.

Mahur	: C D E F G A B C	— Sankarabharana
Humayan	: G A (—B) C D E $\flat$ F G	— Charukesi
Baya-i-Ispahan	: C D E $\flat$ F G A (—B) (—C)	— Gowrimanohari
Shur	: G A (—B $\flat$ ) C D (—E $\flat$ ) F G	— Natabhairavi

During the Mohammedan period of Indian history, Persian tunes came to be added to Indian music. In the 13th century, Amir Khusrau, the reputed musicologist, introduced some of the Persian scales into the Indian classical stock.

*Turkey:* Turkish music is based on a fundamental scale containing twenty-four microtones to the octave. The scale of the mode *Tchariguiah* (pronounced as charr-e-gu-ah) corresponds to the Pythagorean scale while another mode called Raste is the same with the difference that E and B have the ratios of 5/4 and 15/8.

*Egypt:* Egyptians also use a scale containing twenty-four microtones to the octave based on the Turko-Arabian system with seven Diatonic intervals. It corresponds to the Harikambodhi of South Indian Music.

*Iran:* According to Sina, the famous musicologist, Iranian or Persian music is based on twelve primary modes. Four of these are of Arabian origin while the others are indigenous. One of the modes of the former group known as the Nava mode takes the notes C D E F $\sharp$  G A B. The use of slightly sharpened F along with natural F in this scale is analogous to the sharpened F in the Begada raga of South Indian music. Some of the modes of the latter group correspond to the Indian *melas* if C is taken as the tonic note:

*China:* In ancient China, a twelve-note scale was used, correlated with the 12 months, 12 hours, and 12 signs of the Zodiac. This has a parallel in India in Sangita Makaranda's description of singing *ragas* according to time, day, hour etc. During the 6th century, Buddhist

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monks introduced the Indian gamakas and quarter tones into Chinese music. Using quarter tones, the Chinese formed scales of 53 to 60 notes. One can notice the interval of the Pramana sruti 81/80 in the excess of the 12th fifth from their tonic note F (E $\sharp$ ). The Chinese-seven note scale starting from F corresponds to the Sankarabharana raga with the perfect 4th. Another seven note scale of the 12th century has an augmented 4th with Diatonic intervals equivalent to the Kalyani raga of South Indian music.

*Spain:* The Arabs remained in Spain for a considerable period and so the influence of Arabian music on Spanish music is discernible. Spanish popular melody is based upon a series of intervals taking the notes of Harikambodhi of South Indian music.

*England:* Nearly half of the English tunes are derived from the Diatonic scale or Sankarabharanam of South Indian music and the rest of the tunes from Harikambodhi and Kharaharapriya. In most of the tunes, the 6th degree seems to be absent leading to the doubt as to whether they are of Aeolian or Dorian origin.

*France & Poland:* French and Polish music use extensively the seven note scales of Natabhairavi, Kharaharapriya, Todi, Harikambodhi and Kalyani of South Indian music.

*Scotland:* The Panmure Vocal manuscript of the 16th century describes the Scottish melodies similar to Kharaharapriya, Kalyani and Harikambodhi of South Indian music. The preminent position of melodies corresponding to Sankarabharana and Natabhairavi of South Indian music is also noticeable.

*Hungary:* In Hungarian music two varieties of the so-called Gypsy scale starting from C (i) C D $\flat$  E F G A $\flat$  B and (ii) C D E $\flat$  F $\sharp$  G A $\flat$  B correspond respectively to Mayamalavagaula and Simhendramadhya ragas with two Augmented seconds.

*Bulgaria:* Bulgarian music is based on Diatonic scale and Chromaticism usually appears by way of altered diatonic notes with addition of foreign chromatic note to that scale. This corresponds to the prevalence of *Bhashanga ragas* in South Indian music. While the majority of the scales are in the range of Natabhairavi, in some regions one can hear Kharaharapriya and Todi and occasionally Kalyani. Two Bulgarian modes starting with (i) G A $\flat$  B C D E $\flat$  F $\sharp$  add (ii) G A $\flat$  B C D E F correspond to the Mayamalavagaula and Chakaravaka ragas of South Indian music.

*Brazil:* In Brazilian music, most of the composers have drawn freely from the rich and colourful folk music of both Portuguese and Red Indian origin. The scales of three of their modes correspond to Vachaspati, Kalyani, and Harikambodhi of South Indian music.

## PENTATONIC SCALE

Next to the Heptatonic, the Pentatonic scale having five notes to an octave is most widespread in the music of the different nations. This is of two types. The first type is called the Tonal Pentatonic in which no semitones or tritones can be found. In Western music we find such tonal pentatonic scales starting from F and its varieties. These scales correspond to Suddhasaveri, Mohanam, Suddhadhanyasi, Hindolam and Madhyamavati of South Indian music. One can hear the

same varieties of Tonal Pentatonic in Chinese and Polish music also.

The second type is known as the Semitonal pentatonic or Ditonic with semitones and ditones. They are to be found mostly in the music of the Eastern countries.

*Japan:* Buddhist monks spread Chinese, Indian and Korean music to Japan. The principal pentatonic modes of Japanese music are (i) Hirajoshi (ii) Kumoi and (iii) Iwato. The absolute pitch is F $\sharp$ . The Hirajoshi mode has two types of tunings—C D E $\flat$  G A and C D E G A $\flat$  and they correspond respectively to Sankrandanapriya and Vasanti\*\* ragas.

Two new scales formed out of these modes correspond to the Revati scale C D $\flat$  F G B $\flat$ ) and Karnataka Suddhasaveri scale (C D $\flat$  F G A $\flat$ ). The scale called Zokugakusempu formed out of these two scales is frequently used in Japanese music. This scale resembles the Melodic Minor scales of Western music. Considering the notes of Karnataka-Suddhasaveri which falls in the Bhairava scale of North-Indian music or Mayamalavagaula scale of South Indian music, we get clear evidence of the influence of Indian music on Japanese music.

*Java:* The Pentatonic scale of Javanese music is peculiar in having the notes C D F G A consisting of five equal intervals of a whole tone plus a quarter tone in an octave.

*Bulgaria:* In Bulgarian the distinctive feature is that all the pentatonic scales start with G. We find both the varieties

\*\*Please see foot-note at the end of this article

of tonal and semitonal pentatonics in Bulgarian music. Taking C as the tonic we get the following scales:

	from the	scale
Suddhadhanyasi		GB $\flat$ CDF
Nagasvaravali	"	GBCDE
Suddhasaveri	"	GACDE
Mohanam	"	GABDE

## HEXATONIC SCALES

Hexatonic scales are found chiefly in Russian and French music.

*Russia:* It is noteworthy that Russians have a six note scale introduced by Alexander Scriabin (19th century). This scale takes the notes C D E F $\sharp$  A $\flat$  B corresponding to a rare raga in Carnatic music 'Parameshti'—a janya raga of Vachaspati.

*France:* In French music, Claude Debussy introduced a six note scale associated with his name—Debussy whole tone scale. This contains six degrees of equally divided whole tones in an octave and corresponds to Indian scale 'Gopriya'—a janya raga of Rishabhapriya. This scale has the notes C D E F $\sharp$  A $\flat$  B.

## MODERN SCALES

Coming to modern scales, two examples are given below. Tcherenpin of France has formulated a nine note scale in the order of a Semitone, Tone and a Semitone. The scale has following notes: C C $\sharp$  D $\sharp$  E F G $\sharp$  A $\flat$  B. Another scale called 'Blues Scale' consisting of all the tones of

Major scale and the additional note E and B of the Minor scale. They are C D E<sup>b</sup> F G A B<sup>b</sup> B C.

It can be seen that the musical scales in vogue in the different nations of the world are enormous. All of them have equally served the purpose of allowing man to express his emotions. The depth of the scales of some Indian ragas like Todi, Sankarabharanam, Kalyani, Karaharapriya etc., can be seen from the fact that they pervade the music of most

Notes:

\* The calculation of intervals, particularly of the more complicated ones, can be simplified by disregarding the octave or in other words, the factor 2. For convenience one can take the prime numbers instead of fractions. For easy calculation. Starting from G, in the cycle of 5ths, i.e., C D E F G, G A B C D, D E F G A one gets higher G in the 12th place beyond two octaves. Therefore, by reducing it to one octave, G becomes  $3/2 \times 2/1 = 3$ . Major 3rd (E) is  $5/4$ . To get a higher E, one will have to repeat eight times i.e., C D E, E F G, G A B, B C D, D E F, F G A, A B C and C D E, beyond two octaves. Adopting the same process as in the case of G, E becomes  $5/4 \times 8/2 = 5$ . So 3rd (E) is 5 and 5th (G) is 3. Pythagorean E is 5th raised to the power of 4, i.e.  $3^4$ . Natural 3rd is  $5 \times 8 \times 2$ . The

nations. Modern composers often experiment with new scales of their own contrivance like Dipavali (C D E F F<sup>†</sup> A B), Haricharan (C C<sup>†</sup> E F F<sup>†</sup> A B)<sup>4</sup>, Hemangi (C C<sup>†</sup> D F G<sup>†</sup> A)<sup>4</sup>, Subhasri (C C<sup>†</sup> D F F<sup>†</sup> G<sup>†</sup> A)<sup>4</sup> etc. While some of these may perhaps be too artificial, others have their own beauty and individuality. We should not also fight shy of borrowing some of the popular melodies from the music of other nations. This is the surest way of enriching our music and avoiding stagnation.

difference between the two E's is therefore: 3

$$3^4 \div 3rd \text{ i.e., } \frac{3 \times 3 \times 3 \times 3}{5 \times 8 \times 2} = 81/80$$

\*\* Cf. R. Rangaramanuja Iyengar's 'History of South Indian (Carnatic) music' Bombay, 1972. Appendix III p. Lxiv the raga numbered as 701.

1. Dipavali or Sankarabharanam without panchama and with two Madhyamas
2. Harchharan or Suryakantam without panchama and with two Madhyamas
3. Hemangi or Kanakangi without panchama
4. Subhasri or Kanakangi without panchama and with two madhyamas

## A Panorama of Rhythmic Construction in Kritis

BY

Smt. RITHA RAJAN

Kritis of the Pre-Trinity period are simple compositions with the sections, Pallavi, Anupallavi and Charanam. We have such kritis of Virabhadrayya, Ramaswami Dhikshitar and Pallavi Gopalayyar. These kritis are mostly set in Aditana, and occasionally in Rupaka, Triputa and Jhampa. They have samagraha and there is continuous flow of melody with an overdose of Sahitya, without pauses. In general, the kritis of the Pre-Trinity period do not exhibit any marked individuality of style, with the exception of the kritis of Pallavi Gopalayyar.

### A SEA-CHANGE

The advent of the Trinity period heralded the dawn of the golden era of Carnatic Music. In the kritis composed by the Trinity, the melodic and rhythmic structures reached the acme of precision and perfection. The varied combinations of melody and rhythm, versatility in the blending of sahitya and sangeetha, innovative saucharas, amazing adaptation of talas with a remarkable and thought provoking treatment of kalapramanas are a few of the hallmarks of the compositions of the Trinity. The rhythmic aspects of the kritis composed by the Trinity are considered in this Paper.

Remarkable changes were introduced by the Trinity in the rhythmic construction of the kritis. A salient feature of these kritis, is 'rhythmic pause'. Confining the sahitya into a specific rhythmic interval (virama) and thereafter allowing the rhythm to terminate into a pause, is the concept of 'rhythmic pause' as perceived by the Trinity. This is well conveyed by Tyagaraja in his Sri Ranjani kriti 'Sogasuga'.

Arudis or Padagarbhams are employed to a great extent, which stabilises and elevates the dignity of the kritis.

Variations in Eduppu are employed to a great extent in the kritis of Tyagaraja.

The two factors, namely the pauses, and the Eduppu variations, have changed the entire rhythmic structure of the kritis. In the compositions of the Trinity, one can feel music composed with rhythm crossing.

### RHYTHMIC PAUSES

Long and short rhythmic pauses adorn the kritis of the Trinity and reflect a conspicuous gait. Arudis or Padagarbhams are also employed, which bear evidence of a strong influence of Pallavi singing that had been systematised by that time.

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Examples of kritis wherein Padagarbhas fall exactly at the centre of the pada.

KRITI	RAGA	TALA	COM- POSER
1. ANATHUDANU	... Jingla	Adi (1 kalai)	Tyaga Raja
2. BROCHEVAREVARE	... Sri Ranjani	do	
3. CHANITODI	... Harikambhoji	Adi (2 kalai)	
4. MARUBALKA	... Sri Ranjani	do	
5. KALA HARANA	... Sudhasaveri	Rupaka	Dik- shitar
6. NINNE NERA	... Pantuvarali	do	
7. ENDUKU DAYA	... Todi	M. Chapu	
8. KSHITIJA RAMANAM	... Devagandhari	Adi (2 kalai)	
9. KAMALAMBA BHAJARE	... Kalyani	do	Syama sastri
10. BUDAMASRAYAMI	... Natakuranji	Jhampa	
11. TARUNAMEEDAMMA	... Gaulipantu	Adi (1 kalai)	
12. PALINCHU KAMAKSHI	... Madhyamavati	Adi (2 kalai)	
13. MAYAMMA	... Ahiri	do	
14. O JAGADAMBA	... Ananda Bhiravi	do	

In some kritis, there is padagarbha for both the lines, which gives a symmetrical construction within the pada.

## **EXAMPLES:**

1. SAMAJAVARA	... Hindolam	Adi (1 kalai)	Tyaga- Raja
2. NENARUNCHINANU	... Malavi	do	
3. NARADA GURUSWAMI	... Darbar	Adi (2 kalai)	
4. NIDHICALA	... Kalyani	M. Chapu	
5. BHAJANASEYAVE	... do	Rupakam	Dikshitar
6. KANCHADALAYA	... Kamalamanohari	Adi	
7. HIMACHALA	... Ananda Bhairavi	Adi (1 kalai)	

Again, there are kritis, wherein, a period of silence occurs, after the second Padagarbha.

## **EXAMPLES:**

1. MARACHEVADANA	... Kedaram	Adi (1 kalai)	Tyaga- Raja
2. MOSABOKU	... Gaulipantu	do	
3. MARAKATHA MANI	... Varali	Adi (2 kalai)	
4. SRIGANAPATHI	... Saurashtra	do	
5. SOGASUGA	... Sri Ranjani	Rupaka	
6. RAMA DAIVAMA	... Surati	do	

Arudi or Padagarbha can be seen not only in the Pallavi, but also in the anupallavi and charana. The Desaditala kritis are good examples.

1. THE ANUPALLAVI OF "KARUBARU"	... Mukhari	Adi (2 kalai)	Tyaga- Raja
2. THE CHARANA OF "JESINADELLA"	... Todi	Adi (2 kalai)	



They also occur at places other than the centre of the pada.

1. RAGA RATNA	... Rithigaula	Rupaka	} Tyaga- Raja
2. RAMABHI RAMA	... Darbar	M. Chapu	
3. ANUPALLAVI OF "ENDUKU"	... Todi	M. Chapu	

Pauses and arudis arrest the monotonous, continuous flow of music in the kritis and give them charm and grandeur. Figuring at appropriate places, pauses and arudis present fresh openings of music, which need not necessarily be from the beginning of the tala avarta.

#### EXAMPLES:

KORI SEVIMPARARE	} Kharaharapriya	Adi (1 kalai)	Tyagaraja
KORKE LEEDERA			

In rendering,  
Kori sevimpara  
re Korke leedera

Here, the second line of the pada starts in an unusual manner, from the third finger count, in the second avarta.

The assertive pauses change the tedious nature of the long drawn out charanas.

#### EXAMPLES:

The Charanas of the kritis

1. NARADA GURUSWAMI	... Darbar	Adi (2 kalai)	} Tyaga- Raja
2. EVARICIRIRA	... Madhyamavathi	Adi (1 kalai)	
3. ANYAYAMU	... Kapi	Adi (1 kalai)	
4. BALE BALENDU	... Rithigaula	Adi (1 kalai)	} Rupakam
5. NITYA RUPA	... Kapi	Rupakam	

The assertive pauses, which appear in the alternate lines of the charanas in these kritis, divide them and make them livelier.

In the Charanas of the kritis,

TOLIENMA	... Bilahari	} Tyaga- Raja
AMMARAVAMMA	... Kalyani	
BHAJANA PARULA	... Surati	

there is a period of silence at the end of the first half of the charana, after which the second half starts. Such a break really holds good, as the above kritis are set in short time measures, which allow a number of avartas.

It is interesting to note that such a treatment is also given in the Chakravaka kriti of Ramaaswami Dikshitar (INKADAYA) and the Bhairava kriti of Vecrabhadrayya (PATHITHAPAVANA). In the Charanas of these kritis, there are madhyamakala sahityas, after a period of silence.

Rhythmic Pause with lesser sahitya offers the performer, sufficient scope for apt concentration on the Raga bhava.

Examples of kritis wherein the Rhythmic Pause is accentuated from the first word of the sahitya.

1. SUDHA MADHURYA	... Sindhu Ramakriya Adi (1 kalai)	} Tyaga- Raja
2. NINNE BHAJANA	... Nata	
3. RAMA NINNE	... Useni	
4. YOCHANA	... Darbar	} Adi (2 kalai)
5. DHYANAME	... Dhanyasi	
6. O RANGASAYI	... Kambhoji	} Dik- shitar
7. SRI SUKRABHA GAVANTHAM	... Paraz	
8. AMBA NEELAYA DAKSHI	... Nilambari	
9. PARVATI NINU	... Kalagada	} Syama sastri
	... Rupaka (Aditisra gati)	

There are kritis with pauses at the end of the section, which are some times filled up with sangathis.

#### EXAMPLES:

1. DINAMANI VAMSA THILAKA- LAVANYA DEENA SARANYA	Harikambhoji	Adi (2 kalai)	Tyagaraja
2. GIRIPAI NELA KONNA RAM- MUNI GURITHAPPAGA KANTI	Sahana	Adi (2 kalai)	
3. DURUSUGA KRUPAJUCHI SANTATA MAROGADRUDA SAREERAMUNA SALUPU- NANU	Saveri	Adi (2 kalai)	Syama sastri

The grand style of the Chowkakala kritis is no doubt the outcome of 'Rhythmic Pauses', introduced by the Trinity. It is only these Rhythmic Pauses that have set the clear distinction between the 1 kalai and 2 kalai compositions in Adi tala.

#### Adi Tala in the Kritis of the Trinity

Aditala is the universally employed time measure. It is a simple tala. Yet

gives vast scope for varied rhythmic constructions. Rhythmic variations, possible sahitya-tala combinations, and the Rhythmic pauses were fully and completely exploited by Saint Thyagaraja, who has composed the maximum number of kritis in Aditala. Splendid versatility and unprecedented insertions of the Rhythmic Pauses in the innumerable kritis in Adi 1 kalai composed by Thyagaraja, are nothing but a musical kalidoscope.

There are kritis with the usual set-up in the Adi tala (1 kalai) like

PALUKA VEMINA	... Purna Chandhrika	Adi (1 kalai)
ADAMODI	... Charukesi	Adi (1 kalai)

There are also kritis with certain peculiarities in their construction. Starting a fresh passage from the third finger count seems to be a favourite of Thyagaraja.

# EXAMPLES:

- |   |                |                |                             |
|---|----------------|----------------|-----------------------------|
| 1. VINANASAKONI<br>YUNNANURA<br>VSA RUPUDAINA | Adi            | (1 kalai)      | Tyagaraja                   |
| 2. KORI SEVIMPARARE<br>KORKE LEEDERA          | Pratapa Varali | Kharaharapriya | Adi (1 kalai)<br>Tyagaraja. |

In these kritis, the second line of the pada commences with the third finger count. Such a construction is also seen in the Sri Raga kriti KARUNAJUDU of Syama Sastri.

## KARUNAJUDU NINU NAMMINAVADUGADA

In ta Parakelanamma Adi (1 kalai)

Starting afresh, from the third finger count, within an avarta is also employed.

- |  |                   |               |                       |
|--|-------------------|---------------|-----------------------|
| 1. Manasu Nilpa Shakthi leka Potbe ...<br>Madhura Ghanta Virula pujemi ...<br>Jeyunu | Abhogi            | (1 kalai)     | Adi<br>Tyaga-<br>Raja |
| 2. Manasa Sri Rama Chandruni ...<br>Maravake   | Isamanohari       | (1 kalai)     | Adi<br>Tyaga-<br>Raja |
| 3. Neevani Davanunu shadanana...<br>Nenendu ganara                                   | Todi              | (1 kalai)     | Adi Tyaga-<br>Raja    |
| 4. Kripajuchutaku VclaraRama ...   | Chaya Tharangini  | (1 kalai)     | Adi Tyaga-<br>Raja    |
| 5. Santatam Yamunambapura niva...<br>santam, Anupallavi of Santana Rama              | Hindola Vasantham | Adi (1 kalai) | Dikshitar             |

Stressing musically on an unexpected part of the sahithya and beginning the last part of the first line of the pada is another rhythmic novelty.

# EXAMPLES:

- |   |                |               |                |
|---|----------------|---------------|----------------|
| 1. Anyamu Sevakura Na nanyuniga ...<br>Judakura—Nayed                       | Kapi           | Adi (1 kalai) | Tyaga-<br>Raja |
| 2. Tamarasa nayana Neede mo<br>mayagani.....<br>(Anupallavi of Ramanceepai) | Kedaram        | Adi (1 kalai) | Tyaga-<br>Raja |
| 3. The anupallavi of Kanjadala  | Kamalalamohari | Adi           | Dikshitar      |

Kunjaragame ne manimandita Manjula charane Mamavasiva  
Pankaja mukhi.....

Here occur strong accents, where we least expect them. Such thrills can also be experienced in the chaputala compositions of Syama Sastri.

Tyagaraja has composed brisk kritis in the tana varna style. Some of them are.....

- |                     |                |               |
|---------------------|----------------|---------------|
| 1. KOLUVAIYUNNADE   | Bhairavi       | Adi (1 kalai) |
| 2. BHAVANUTA        | Mohanam        | Adi (1 kalai) |
| 3. KORISELVIMPARARE | Kharaharapriya | (1 kalai)     |

In some kritis the whole construction is made of a particular rhythmic pattern, occurring almost throughout. The Tyagaraja Kritis in Jayantasena, and Chayanata are fine examples. The charanas of ETUDANILACITHE (Sankarabharanam) SUDHAMADHURYA (Sindhu Rama Kriya) and HIMACHALATHANAYA (Ananda-bhairavi) reflect this particular style with anuprasas.

There are Kriti constructions, where the sarvalaghu pattern is held up for a considerable time, and then introduced as a suspense.

A sudden change of gait will be felt in the 2nd line of the anupallavi and the corresponding line in the charana.

# EXAMPLES:

- |   |     |   |
|---|-----|---|
| 1. Vasavadi Naradadu<br>Yarithi dhanyu seya           | ... | "Sri Rama Padama" Amrutavahini<br>Adi (1 kalai) Thyaga-<br>Raja |
| 2. Radi gauna bhe damula<br>Kshema Thyagarajanu batha | ... | "Nijamarmamu" Umabharanam<br>Adi (1 kalai) " "                  |
| 3. Jaladabha Sunabha                                  | ... | "Tulasibilva" Kedaragaule<br>Adi (2 kalai)<br>Tyagaraja         |

Tyagaraja has composed with kinds of eduppus, Sama, Athitha (CHEDDE BUDDHI MANURA—Atana) and anagatha. The Madhyamavathi Kriti 'EVARICIRIRA' commences with the first finger count, like the illustrious Sriraga Pancharatnam.

The Kritis O RANGASAYI, (Kambhoji), EVARIMATA (Kambhoji), 'SUKHI EVARO' (Kanada) and 'GIRIPAI' (SAHANA) have the leisurely movement, which is the very characteristic feature of the Adi 2 kalai compositions. Likewise, Dikshitar has composed kritis 'BALA GOPALA' (Bhairavi), 'MEENAKSHI MEMUDAM' (Purvikalyani) and 'AMBA NEELAYADAKSHI' (Nilambari).

MANASU NILPA SAKTHI LEKA  
POTHE—Abhogi—Adi 1 kalai Thyagaraja.

At the outset, this kriti gives an impression of being sung in Rupakatala.

Another example is

INTANUCHU VARNIMPA TARA-  
Ma-Gundakriya—Adi 1 kalai Till 'Varnimpa' it appears to be a kriti in Khanda chapu.

The long pauses in Tyagaraja's chowkalka kritis are filled up with madhyamakala sancharas or sangatis, and hence the briskness in slow tempo, which is a peculiarity in Tyagaraja's compositions. The long pauses in Dikshitar's chowkalka kritis are filled up with slow music. Kritis of Syama Sastri in Adi 2 kalai present a different construction.

The kritis 'PALINCHU KAMAKSHI' (Madhyamavathi), DURUSUGA (Saveri) and 'SAROJADLANETRI' (Sankarabharana) present a continuous flow of melody. In O JAGADAMBA (Ananda-bhairavi) the Pallavi moves leisurely, whereas the Anupallavi and the charana turn a contrast to movement. In MAYAMMA (Ahiri) the Pallavi and the

anupallavi are set in slow tempo; Charana is in *madhyamakala*. It is the *Chaputa* tala, where Syama Sastri has given all the leisurely treatments. *Adi tisragati* has appealed more to Syama Sastri, and he has composed lifting pieces in *Adi Tisragati*, which can also be sung in *Rupakatala*. The rhythmic effect produced by the *Kritis* in *Tisragati* is so high, that even those *kritis* originally composed in *Rupakatala*, are sung in *Aditisaragati* also.

### DESADI MADHYADITALAS

The *Desadi Madhyaditalas* employed in the *Kathakalakshepam* by the *Maharatha Kathakas* seem to have motivated Tyagaraja, in composing *kritis* in these talas. Both the *Desadi* and *Madhyadi* talas have a gait of their own and the potentialities of these two talas are brought out in all varieties in the *Kritis* of Tyagaraja. The special beauty of these compositions is the symmetrical construction of *Purvanga* and *Utharanga*. In *Desadi* there are two assertive pauses. One falling exactly in the centre of the tala as *padagarbha* and another in the beginning of the tala.

ENTHAVEDU KONDU RAGHAV  
PANTHA MELARA O RAGHAV

The frequent occurrences of such pauses and the symmetrical construction gives a very majestic movement to the *kritis*.

#### Examples of Desadi construction

1. SITAPATHE ... Khamas
2. KALANER-CHINA ... Dipaka
3. RAGHU NAYAKA ... Hamasdhvani
4. MA JANAKI ... Kambhoji

#### Examples of Madhyadi construction

1. RAGASUDHA-RASA ... Andolika
2. MERU SAMANA Mayamala vagaula
3. GEETHAR-THAMU ... Surati
4. NAMAKUSUM-MAMULA ... Sriraga

Tyagaraja has also introduced certain changes in the *Desadi* constructions. The *Bangala kriti* 'GIRIRAJA' which commences in the fashion of the *Desadi* (After  $1\frac{1}{2}$  units) maintains an altogether different gait, which is quite unusual for a *Desadi* Construction. This *Kriti* gives the impression of a *Sama Eduppu* construction in *Adi 1 kalai*. Tyagaraja has very successfully manipulated the *sarvalaghu* pattern, in a cross-rhythmic fashion.

#### Similar examples;

1. Raju neevai velasillithe in SANATHANANA — Phalamanjari
2. Gukshini yunchukoleda nannu karunakara Thyagarajuni in BROVA BHARAMA—Bahudari

The *Kriti* 'Ranidi' in *Manirangu* is also of a different construction in *Desadi*.

Rhythmic pauses are no exception to *Desadi* construction.

1. Sri Janaki Manchara Isa manohari Sri Raghava
2. Tolinenu jesina puja phalameelage Kokiladhvani
3. Paluku kanda chakkeranu garune Navarasakanada judate

4. Kanna thandri Deva napai karuna Manohari Ma-nake Gasi thalane

Rhythmic pauses are seen in the most adventurous manner in the middle of the composition in,

;;; Sripathe / Nec...;;; Pa  
da; Chintane / jee va / ; na//

There is also displaced *Arudi* in the 2nd line. Sometimes assertive pauses occur frequently.

1. SRI MANINI Purnashadjam MANO HARA
2. Sarase ruha nana Mukhari Ramajja

The *Kritis* 'Ramabhakthi' (*Suddha Bangala*) and 'Endukaugulindu' (*Suddha Desi*) are reverse construction of *Desadi* with  $\frac{1}{2}$  eduppu in *Aditala*.

The *desadi* and *madhyadi kritis* are nowadays sung in *Adi 1 kalai* and *2 kalais* respectively. In the former they are *kritis* with an uncommon eduppu. In the latter there is uniqueness in singing *madhyalaya* compositions in *Adi 2 kalai*, in contrast to the *chowkakala kritis*. Further the beautiful symmetrical construction of these *kritis* can be well felt and appreciated when sung in *Adi tala*.

### CHAPU TALA

The next popular tala is *Misra chapu*. So popular it is that the *kritis* of Tyagaraja originally set to *Triputa tala* are sung in *Chapu tala* only. The Trinity have composed many *kritis* in *Chapu tala*, and Syama Sastri's constructions in this tala are outstanding.

Tyagaraja is the foremost composer to have employed *anagatha eduppus*, in the normal *Chapu tala* (3 4) *Kriti*

of *Dikshitar* and *Syama Sastri* with *anagatha eduppu* in this tala are later adoptions. The *kriti* NE MORA BETTI THE in *Todi* of Tyagaraja has a rare rhythmic set-up. It gives the impression of a *kriti* in *Khanda Chapu*. Most of Tyagaraja's *kritis* in this tala are in *madhyamakala* (*NADADINAMMATA* in *Janaranjani*). *NICHITTAMU* (*Dhanyasi*) of Tyagaraja is interesting, as there is a pause occurring at regular intervals.

The *kritis* of Syama Sastri in *Chapu tala*, with so much of rhythmic power, are indeed amazing. The *villoma chapu tala* constructions studded with appropriate rhythmic pauses, and the rare eduppus on the first and second beats (4+3) have set real grandeur and thrilling suspenses. He has not only adopted the *Viloma* pattern of 2+2+3, but also 2+3+2 at many places in his *kritis* like *NANNUBROU Lalitha*, *MLLN-ALOCHANI (DHANYASI)*. In the *kritis* of Syama Sastri, the *chapu tala* attains the status of an *Adi 2 kalai* composition.

### NO SVARA-SAHITYA

It should be noted that there are no *svarasahityas* for the *Viloma chapu kritis*. *Svara sahityas* have a continuous flow of melody and hence do not suit the reverse *chapu tala* construction, where rhythmic pauses are necessary to maintain the rhythmic effect. There is *svarasahitya* for *MARIVELRE Anandabhanjani*, and not for *NINNU VINA (Purva Kalyani)*. Even in the *svarasahitya* of the *Kriti* "Ninu sevima" *Yadukula Kambhoji*, *Chapu Tala* of *Subbaraya Sastri*, the continuous flow of melody is restored soon, although there are pauses at the commencement.

## RUPAKA TALA

The Rupaka tala kriti constructions of the Trinity are almost alike as there is not much scope for varied tala treatments in this short time measure. Sometimes we come across pauses as in

1. RAMADAIVAMA—Surati
2. NITYARUPA—Kapi

The kritis of Syama Sastri in Rupaka can also be sung in Adi tala nadar. Among the Trinity, only Dikshitar has composed many kritis in Rupaka 2 kalai.

## OTHER TALAS

The Khandachapu constructions of Thyagaraja and Dikshitar are also alike. Syama Sastri has not composed in Khandachapu, as he has fulfilled all the possible musical treatments in Misra chapu itself.

There are also kritis in Triputa and Jhampa Talas, most of which are sung in Misra chapu and Khanda chapu talas.

Dikshitar has composed kritis in the Saman, Sapta Talas, in the rare time measures Khanda Eka (both 1 kalai and 2 kalai) and Mishrajhampa (2 kalai).

Syama Sastri has composed in Ata, Triputa, and Khanda Jhampa talas.

## MUTUAL INFLUENCE

The kritis of the Trinity themselves seem to have mutual influences of styles occasionally.

The kriti 'O RANGASAYI', (Kambhoji) reflects Dikshitar's style. Kritis RANGASAYI (Savani) and SANDEHAMU (Kalyani) are sung in Adi talaragi after the models of Syama Sastri. In the kriti 'SARASWATHI' (Bilahari), certain places give the impres-

sion of a Syama Sastri's composition. Tyagaraja's BUDDHIRADU is in Viloma chapu.

KSHITIJA RAMANAM (Devagan-dhari) appears like one of Tyagaraja's kritis.

KARUNAJUDU (Sriraga) of Syama Sastri has an easy flow of music like a kriti of Tyagaraja.

Madhyamakala sahityas, a regular feature of Dikshitar's kritis, figure in YOCHANA (Darbar Adi), MUCH-CHATA BRAHMA (Madhyamavati, Adi) and BAJANESEYAVE (Kalyani-Rupaka).

## STREAMLINED

The Kritis of the Trinity are remarkable for their exquisite melodic beauty with an innate sense of laya. The Trinity rescued the compositions from the tyrannical grip of rhythm, and made them perfect, ideal concert pieces. The rhythmic structure of the kritis is not tough, elaborate and dominant, but subtle, graceful and subordinate.

The versatility of music and rhythm combinations, the acute sense of musical grammar, extraordinary foresight, musical identity, mastery over laya, brilliance in sahitya, provision of high scope for many sangatis to give the performer a large horizon of manodharama, are a few of the multarious musical contributions of the Trinity. The sands of time will bear the footprints of these compositions, culminating into an eternal flame of divine, pristine melody, to act as a beacon light to the generations yet unborn. (By kind courtesy of the author and the Dept., of Music, University of Madras)

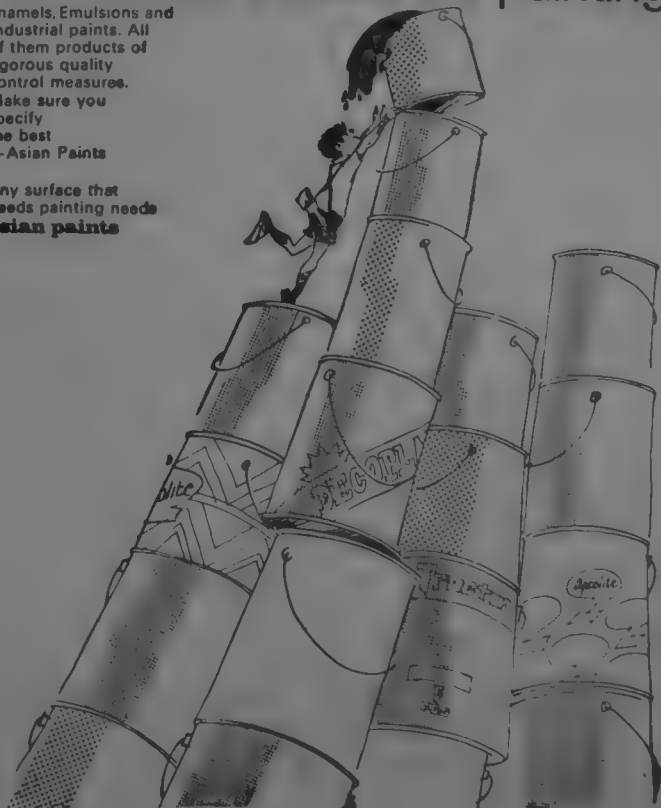


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feature of "Sa—ma" parallel matching is perhaps a latent pointer to the raga name "Sāma".

### RAKTI SVARUPA

It is noticeable that the tune of the pallavi does not extend above dhaivata, and both the anupallavi and the pūrvabhāga of the charana reach only the tara shadja. The madhyamakala sahitya alone, and that too only the concluding avarta, soars up to tara madhyama. And throughout the song all the avartas start only on shadja and dhaivata. Starting on the powerful jiva svara, dhaivata and ending on the other jiva svara rishabha, the first avarta itself serves as a powerful beacon of the rakti svarupa of the raga. The use of the sanchara *M g r g s* in the anupallavi as well as in the madhyamakala sahitya and the phrase *m d s* towards the end are a striking record of sampradaya prayogas.

There is, besides perfect beauty in the sizing of the angas: whereas the anupallavi and the pūrvabhāga of the charana are equal in size, having two padas of two avartas each, the pallavi has one pada. And the madhyamakala sahitya has two avartas. This is not a common feature.

### THEME OF "GURUGHADANYAM"

Next we shall consider the kṛiti "Guruguhādanyam", the fifth in the bunch of the Guru kṛitis, composed in the raga Balahamsa, Jhampa tala:

The theme of the sahitya of this brilliant kṛiti relates to the special course of Dhyana Yoga, technically termed the "Daharā Vidya", i.e., the methodology of the disciplining of mental concentra-

tion. The 57th pontiff of the Kanchi Kāmakoti Pītha, His Holiness Sri Paramasivendra Sarasvatī, the guru of His Holiness 'Sri Sadasivendra Sarasvatī (Commonly called Sadāśiva Brahmendra), has blessed us with a regular treatise entitled "*Daharavidyā Prakāśikā*" in Sanskrit prose, which can serve as a useful hand book for a practical course in Dhyana Yoga.

And he also affirms that the benign guru who graces his disciple with the sovereign vidyā, viz. the *Daharā Vidyā*, is verily the Paramātmā (इहर्गविद्या-प्रदायकगुरुमात्मनः). That the guru stands for the deity (here the Universal Mother) is made out by the phrase शिवोद्वारान्त-तन्वस्वरूपिणी which resounds in the parallel utterance उर्वोत्तरोद्वारस्वरूपिणीम् in the second Kamalāmbā Navāvaraṇa kṛiti "Kamalāmbām bhaja re" (Kalyani), and also in the kṛiti "Tyāgarājayogavai-bhavam" (Anandabhairavi) in

शिवशक्त्योर्वादिमस्तदन्वस्वरूपप्रकाशम्

So also the doctrine that the guru resides in the pericarp of the thousand-petalled lotus in the top middle of the head, just underneath the skull (मृत्युन्द-मरसिद्धमध्यनिवासिनो) is re-echoed in the Andhālī kṛiti "Bṛhānnāyaki" in the madhyamakāla sahitya (मृत्युन्दनमरमोह-वासिनि). All this establishes that the guru represents the mantra and its devata.

### COALESCENT SPARKS

In the course of enlightening the dictum that the guru, the impeccable fountain of jñāna, is verily a mighty flash of the light of supreme bliss, he interweaves the raga name (प्रबलहंसप्रकाशस्यमि). In the

composition is in striking contrast with the phrase *अद्वयव्यवस्थाया जीवेत्यात्मनो* he clarifies the stout maxim of Advaita that, to the ardent and wary aspirant, the instruction provided by the master-mind ought to illuminate the hard fact that the jivatman and the paramatman are really coalescent sparks—a simultaneous illustration of अव्यवस्थया or उपादानव्यवस्था of the Alankara Sastra (pointing to an elliptical usage wherein the primary sense of a word is not dissipated and अव्यवस्थया or व्यवस्थया (wherein a word loses its primary sense, but carries one connected in some other way to the original sense). Nevertheless, the character of the sanchara of the 79th nāman श्रीवत्सलव्यामनी in the Kalika Trisati. The nāman means that *Śrīvatṣala* delights in utterances bearing beautiful alankaras like the Jahalalak-shāna

## RAGA IN ITS OLD GARB

Dikshitar treats this ancient raga rather in its original garb, inconspicuous, the *śrīvatṣala* prayogas *s g m p d s*, contrary to Subbarama Dikshitar's description of the lakshana of this raga as found in his *Svārātra Sampradāya Bhaṣanam* (page 742), wherein he notes its ārambha as *s r g m p d s*, the prayoga *s r g m* is conspicuous by its absence in Dikshitar's treatment of this raga in this sanchara. Composition of his *Śrīvatṣala* and paramānava, Dikshitar establishes the *rajanakāta* of *śrībhāṣa nyasa* in the *śrīcharana* and thereby reverts again to *sampradāya*.

The *pūrvabhāga* of the *charana* of this *kṛti* contains two *padas* of two *avartas* each, with two *avartas* of *madhyamakala* sahitya appended at the end; whereas the *pallavi* and *anupallavi* symmetrically consist of one *pada* each

## "SRI GURUGUHASYA"

The next, i.e. the sixth in the group of the *Guru kṛtis*, viz. "*Śrī Guruguhasya*", composed in the rare raga *Pūrvi*, *Chapu tala*, and set in the *śaṣṭhī vibhakti*, is a grand document containing the paramount declaration that the sincere and devout *upāsaka* can, in his ecstatic moments of adoration, see in the features of his *guru* the entirety of the *vīṭarūpa* of the *upāśya devata*. In the phrase *वाञ्छिततापानु-यहस्य* it is unequivocally recorded that the all-merciful *guru* grants all the desires of the pupil, since mercy is the pre-eminent and first mentioned of the five sublime qualities that go into the personality of the *guru*:

कृपाज्ञाननिनया प्रयामश्चक्षमातया ।

पञ्चक शर्मज्ञानिप्रदाचार्यलक्षण स्मृतम् ॥

The compound *भूपुरादित्वावलयस्य* heralds the truth that the ideal pupil always identifies his *guru* with the particular *chakra* of his *upāsana* as well as its presiding deity. The phrase *सर्वस्वात्मरस्य* makes out that the *guru tattva* is superior to and comprehends all other *tattvas*, and is therefore the ultimate *tattva*.

## SPECIAL SANCHARAS

Unusually, this composition makes preponderant use of *viśeṣa sancharas* and *ārsha prayogas*, more than the usual and the modern *prayogas*. Throughout the composition the *ārsha prayogas s g m, p n s* and *s n p* are used rather in such profusion that one may even call this "an *ārsha* prayoga *kṛti*." The last line of the *anupallavi* running as *N p N S—m M g R s* smacks of *Megharanjani*. And the *sanchara p n p M-G m p m g M R-s s s* in the *pallavi* suggests *Gaula*. These *prayogas* effectively establish the *sankirṇa* nature of this raga, as prevalent of old. The very sparing use of *dhāivata* in this

the more profuse use of that *avara* in those of other composers in this raga.

Whereas in the third *Guru kṛti* "*Śrī Gururūpā pālī'tosmī*", the *pallavi*, purporting to be half the size of the *anupallavi*, takes an extra *avarta*, the *pallavi* of this *kṛti*, shaped up to be equal in size with the *anupallavi*, is cut short by one *avarta*. Four *avartas* going into each *pada*, the *charana* contains four such ones, with four *avartas* of *madhyamakala* sahitya appended at the end. Whereas the *anupallavi* contains two complete *padas*, the *pallavi* is short of it by one *avarta*.

## "GURU GUHASVAMINI" MATCHLESS

We shall next consider the *kṛti* "*Guruguhāsvamini*," the seventh in the bunch of *Guru kṛtis*, composed in the raga *Bhānumatī*, *Khanda jāti* *Triputa tala*. The brilliant *sahitya* of this matchless *kṛti*, set in the *saptamī vibhakti*, makes a wide and deep survey of the cardinal features of the sublime *Guru tattva*, making out the omnipotence, omnipresence and omniscience of the supreme *guru*, represented by the *Svaguru*, *Paramaguru*, *Parameshthiguru*, *Paraparaguru* and *Jagadguru*—all of them ranging in their respective *śhanas* in the sacred *Guru Parānparā*.

## HALO OF THE PRECEPTOR

Though in ordinary parlance the word *svamin* means a proprietor, a lord, a sovereign, the husband etc., it has the special meaning of a spiritual preceptor. In the compound *वर्धमान* Dikshitar refers to the *śrīguru* of the *Universe* *Guru*. He points out that the *svaguru* should be revered by the *upāsaka* as the gracious incarnation of the supreme efful-

gence of the "Divinity Aspect" of cosmic knowledge (*वर्धमानवित्तत्त्वादीनामनि*). The glory of the "Physical Aspect" of empirical cognizance (*विश्वभौतिकप्रज्ञा*) is illumined in the compound *निष्कृष्यजन्तुमावेन्दु-मानमनि*, thereby highlighting the great truth that the all-engulfing halo of the spiritual preceptor humbles and transcends the total flash of lustre of all the heavenly bodies including the sun and the moon. Likewise, the compound *हृदिहृदिदन्तगणप्रणामनि* emphasizes the still greater truth that all the *devatas* including, *Brahman*, *Vishnu* and *Rudra* make obeisance to the Supreme *Guru*.

## ALPATVA PRAYOGAS

Whereas *Subbarama Dikshitar* incorporates the regular upper tetra-chord *p d n s* in the *ārohana* while describing the lakshana of this raga in his *Svārātra Sampradāya Pradarsini*, that *prayoga* is glaringly absent throughout this *kṛti*, but the phrases *n d n i, p d n i* and *p n i* occur profusely. This is because the phrase *p d n i* is an *alpatva prayoga* in this rare raga, and it occurs as a lone instance in only one place in the only other *kṛti* of *Dikshitar*, in this raga "*Śrīvatṣala nandambā*." So also, the illustrative *charana* and *Subbarama Dikshitar's* own *sanchari*—all of them conspicuously avoid that *prayoga*.

Each line consists of four *avartas* in this *kṛti*. Two lines going into a *pada*, the *pallavi* has one *pada*; and the *anupallavi* is, while the size of the *pallavi*, the *anupallavi* of the *charana* has three *padas*. The *Bhairavi kṛti* "*Bhālagopālā*" is another instance of such an one containing three *padas* in the *pūrvabhāga* of the *charana*. The *madhyamakala* sahitya at the end contains four *avartas*.

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With this kriti, we thus have three of the Guru kriti starting with the word गुरु, the ankita of Dikshitar. And it is noteworthy, there is only one other kriti of Dikshitar starting with this word as such, viz., गुरुगुहप्रवातरङ्गिणीम् in the raga Chaturāṅgiṇī, Triputa tala.

### “SRI GURUGHAMURTE”— BRAHMA VIDYA

Next we shall consider the eighth and the last of the bunch of the Guru kritiis “Śrī Gurughamūrte”, set in the Sambodhana Prathamā vibhakti, and composed in the raga Udayaravichandrikā, Rupaka tala.

Dikshitar, “Chidānandātha” that he is, first of all records in the beginning of the pallavi of this kriti, the basic principle of Brahmavidyā that the Sadguru represents the radiance of the sparkling lustre of Brahmajñāna (चिच्छक्तिस्फूर्तं). Further, Sakti is of two kinds: One is Chit Sakti, also termed Chetanā Śakti, the other is Aparā Sakti, also termed Jaḍa Sakti:

चिच्छक्तिश्चेतनारूपाजडशक्तिर्जडालिका ।  
—Lalitāsahasranāmastotra-II-90

The point is, the Supreme Guru, designated in this context as, विद्वान् is to be realized as the embodiment of the bliss of pure knowledge.

This is the *sūtra* of this kriti.

And just at the outset of the anupallavi, he mentions that the blossoming of his vast and deep knowledge of Brahmavidyā is due to the impact of his direct and cognizant identification of his own self with the paramātmā through the intense propitiation of the *yoginī śakti* (योगिनीहृदयप्रकाशचिन्वत्तं).

This constitutes the *vṛtti* of the *sūtra* contained in the pallavi of this kriti.

### GURUMANDALA

The *Gurumandala*, comprising the *Svaguru*, *Paramaguru* and *Parameshthi Guru*, stands for the three *śīmādi tattvas*, the three *asuddhādhitattvas* and the three *mānāvādī oghas* as detailed in the following table:

गुरुमण्डलम् ॥

No.	Guru	Tattva represented		Ogha Comprehended
		1 आत्म्यादि . . .	2 अशुद्धादि . . .	
1	स्वगुरु	आत्मतत्त्वम्	अशुद्धतत्त्वम्	मानवीय
2	परमगुरु	विद्यातत्त्वम्	शुद्धाशुद्धतत्त्वम्	सिद्धीय
3	परमैष्टिगुरु	शिवस्त्वम्	शुद्धतत्त्वम्	दिव्यीय ॥



These particulars are implied in the compound *आत्मतत्त्वादिमाध्यामकालसम्पत्तौ* in the charana.

Sūrya Deva, the Sun-god, represents the soul of the universe.

सूर्य आत्मतत्त्वस्तत्पुत्रश्च ॥

Almost every line of the charana as well as the madhyamakala sahitya starts with the word *आत्मन्* and enlightens the pre-eminent facets of the relation between the Guru tattva and the Siva tattva. These details are implied in the compound *आत्मतत्त्वसंबन्धविराजितसम्पत्तौ* in the madhyamakala sahitya. The sahitya of the pallavi finishes, with the hail *त्रय*. And the sahitya of the anupallavi as well as that of the charana uniformly concludes with the same hail redoubled, *त्रय त्रय*.

This constitutes the *bhāṣya* of the *sūtra* contained in the pallavi of this *kṛti*.

## RAGA HANDLING

The ply of the kakali mīshada in the uttaranga alternating with the bounce of the *madhyama* gandhara in the purvanga contributes not a little to the individuality of this raga, setting off the vira rasa in an immense measure, and hence eminently suited for the theme of this *kṛti*, which

is the reiteration of the sovereign sway of the Guru tattva in the realm of the sādhana of brahmajñāna on the road to mukti.

The line-ūp Ss-Pp-Ś; woven about the middle of the charana boosts up the ānandamaya rasānubhava of the vira sādha, and savours of similar prayogasin "Tyāgarājayogavaibhavam" (Ānandabhairavi) and "Mānasaguruguha rupam" (Ānandabhairavi), both of Dikshitar and "Pāhi Sri Girirājasute" (Ānandabhairavi) of Syama Sastri. Further, it is noticeable that the last lines of the pallavi, anupallavi and the charana uniformly conclude with the avarohana of the raga.

One pada consists of two lines of four avartas each, in this *kṛti*. The purva-bhāga of the charana contains three such padas. One should not hasten to conclude that it is odd: The evenness is maintained by the feature of each line consisting of an even number of avartas. The pallavi contains one pada and the anupallavi two.

## AN UNIQUE BUNCH OF EIGHT

Thus this unique bunch of eight superb *kṛtis* composed on the sacred theme of Guru tattva\* is matchless and inimitable both in point of dhatu and matu. There is no other similar group of compositions either ancient or modern.

\* The previous articles in this series appeared in the Oct. 79 and Jan. 70 issues.

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# Suladis and Ugabhogas of Karnataka

BY

K. SRINIVASA IYENGAR (RAJASREE)

## I. SULADIS

The Suladi could be broadly explained as a learned, elaborate and intricate piece giving a most comprehensive view of all the raga sancharas as well as a device used for avoiding the perplexing labyrinth of the tala structure evolved out of the 108 talas and confining only to the seven talas. It is thus narrowing down to the seven talas with the five jathis in each tala that gave them the name, "SULADI TALAS". To Purandara Dasa goes the credit of formulating the Suladi Talas and the seven Tala alankaras, namely, Dhruva, Mathya, Roopaka, Jhampa, Tripata, Ata and Eka. With the five jathis (names) Tura, Chatusra, Khanda, Misra and Sankeerna in each of these seven Talalankaras, the 35 tala scheme is complete. All the rest is of academic interest only.

## SUDA PRABANDHAS

Before elaborating the characteristic features of the compositions called 'suladis' with special reference to the origin and the meaning of the word "Suladi" in common parlance, it would be worthwhile dealing with "Suda Prabandhas". The commentary on Sarangadeva's "Sangeetharathnakara" refers to Suda and explains it as "Suda in Geethavishesh Samudhaya-achit-dest-sabala". Sarangadeva gives two kinds of "Suda" Prabandhas. The first is "Tauriladi Suddha Suda" and the second is Dhruvadi Salaga Suda. Matanga speaks of Chayalaga in his "Prabandhas". In course of time, the

word "Chayalaga" became "Salaga". Eka, Karana, Dhenki, Nartani, and four others are the eight sudaprabandhas given by Sarangadeva.

Later Venkatamakhii, while dealing with geethas in the chapter "Geetha prakaranam" in his classic "Chaturdandi Prakasika", says that though the word "Geetha" by implication means Prabandha, Taya and Alapa, significantly it applies to a variety of songs called "Salaga Suda". Suda is a desi word which points to song. Salaga Suda is of seven kinds. They are Dhruva, Mattha, Pratimattha, Nihharuka, Attatala, Rasa and Eka Tali. Having enumerated the Salaga Suda, Venkatamakhii takes each of the eight prabandhas and describes its features in forty nine slokas from the 12th to the 61st (both inclusive). All those are beyond the scope of this paper.

## TALALANKARA SCHEME

A few observations about the talalankara scheme as propounded by Sarangadeva and Venkatamakhii. The former cites sixty three such alankaras. Venkatamakhii says that they are not in vogue any where and sticks to eight alankaras. They are Jhompata, Dhruva, Mathya, Roopaka, Jhampa, Tripata, Ata and Eka talas. Jhompata consists of two drutas of two aksharas each and a laghu of four aksharas. The total is of eight aksharas, namely Sr, Gm, Pdns. (Druta) (Druta) (Laghu)

In Dhruvatala, Venkatamakhii gives two types. One is Nityadandidhruva and the other is Veenavadyadhruva. In the first i.e. Nityadandidhruva, there is a laghu of four aksharas followed by a guru of ten aksharas. The total is fourteen aksharas. Veenavadya Dhruva consists of two laghus of four aksharas each and a laghuskhara of six aksharas. Here again, the total is fourteen aksharas. It is now clear that each of the two Dhruvatalas is of fourteen akshara pramana. Still, Nityadandidhruva is regarded as more authoritative and as one which conforms to the canons of music.

Varnikas use this tala by dividing it into three dhams containing one lagheskhara of six aksharas and two laghus of four aksharas each. After elaborating all the eight varieties in twenty six slokas from 84 to 110 (both inclusive), Venkatamakhii says in slokas 111 and 112 that the seven suladi talas beginning with dhruva (sloka 111) and jhompata tala including Ragana (mathya) should be used little by little in the Geethas narrated in Geethaprakarana. From all this, it becomes evident that the suladi talas as listed by Purandaradasa have lived upto their name.

## No Varnamettu

There is a tala called Sula in the North. This is of ten Matras. It is possible to guess that this might have influenced the Haridasas to sing their pieces in Mathya (which is an equivalent to sula), Jhampe, Arajampe, Khandachapu and the like. It is quite likely that compositions started in this manner might have, by efflux of time, assumed the name of Suladis. One thing is clear. There is no definite Varnamettu for these compositions.

## GENERAL FEATURES

Now, let me give the general characteristics of the suladis. Firstly the suladis contain five to ten charanas also called Dalas. There is no division into pallavi, anupallavi and charanam as we find in a kriti. At the end of each charana or dala or in the course of it, the opening words or other equally important words are repeated like a Pallavi. The couplet which forms the last dala is called a Jathe (or pair). It contains the essence or is an epitome of the preceding parts.

Secondly, the text is generally in praise of the Lord. This is the essence of the Bhakthi cult. The be-all and end-all of the Bhakthi cult is the attainment of Eternal Bliss. It is here the suladi could be explained as the 'sulu' (Easy), 'hadi' (pathway) which assumes the colloquial form "Suladi" as we all know it to-day. The best example of this type of Suladi is the "Navavidha Bhakthi Suladi" of Purandaradasa.

The 9 kinds of Bhakthi namely:

"Sevanam, Kirtanam, Vishnosh-Sumanam, Padasevanam, Archanam, Vandanam, Dasnam, Sakhyamanam, vedanam"

are graphically described in this suladi prefaced by a sloka which gives the nine champions of the nine bhaktis. The words "Hariya Ombhathu Bhakthiya Balla Dhara" are the opening words of the "Navavidha Bhakthi Suladi". In each, the ankura of Purandaradasa occurs. This particular suladi does not end with the usual concluding couplet. The suladi contains the quintessence of Bhakthi. Besides the Bhakthi content, there are suladis which highlight the

spiritual experiences or teachings or even historical incidents.

Thirdly the text or the sahitya is on the Aksharalaya pattern. The rhythm adopted at the beginning is uniformly the same throughout. Also some times the "nade" or gathi of charanas varies. If one charana is sung in slow tempo (vilambanade), another may be in Madhyanade while the third may be in fast tempo (druta nade).

Fourthly, there is no hard and fast rule that each charana should consist of the same number of cycles (avarthas). The number of cycles is frequently expanded till the idea to be presented is complete. The tala cycles may be more or less.

Fifthly, the rules of prasa are not strictly enforced. Some liberties are allowed here and there.

The ankita or the signature of the composer occurs in each charana. This could be the sixth feature.

The preselected choice of the seven talas is not always followed though the composition is set to different ragas. Representation of talas must not denote the suladi. This is the seventh feature. Generally the Dhruva Tala, Tripata and Ata are in misra gathi. Khandagathi is found in Matthiya and Jhamepe talas. Adi tala will be in chatusra and Roopaka will be in tala.

The usefulness of suladis in developing a profound knowledge in the seven talas is always there. Because of the prominence of laya, its adaptability to dance becomes easy. One raga may be used for the whole composition. Some times different ragas are also used. In

such cases, the suladis become ragatala-malikas.

Lastly, the Varna Mattu does not tread the familiar pattern. It has been developed in a mode easily adaptable for raga elaboration. The comprehensiveness of the raga idea cannot be gainsaid.

The twelve characteristic features of suladis I have just now elaborated help us to understand the structural value of them. The twofold development of raga and tala at the same time is a unique feature. The possibility of rendering them in two or three kalas or in the same kala is a proof of the flexible character of suladis.

### SRI PADARAJA'S SULADIS

Though the Suladis acquired importance at the hands of Purandara, they came into being in the days of Sree Padaraja, the first of the Haridasas Koota.

"Annanta Kaladalli Ninna  
Nanariyade"  
"Ee Vanadedegalu Ee lathe  
Vanagalu"  
"Ninnadheena Sarcera Karana  
Chesttegalalla"

are the only three suladis composed by him. But each one is a beauty by itself. Narahari Teertha who was earlier to Sree-Padaraja by at least one hundred and fifty years is credited with the authorship of a few suladis. But there is dispute regarding this. Therefore, it would be safe to start with Sree Padaraja who has been regarded as the first of the Dasakoota as per the sloka—

"Namah Sree Padarajaya Namaste  
Vyasayaogine  
Namah Purandaraaryaya Vijaya-  
rajaya Tenamaha".

The chronological table of the Haridasas who composed suladis and ugabhogas is as follows.

1. Sree Padaraja	1450 to 1542
2. Sree Vyasaraya	1447 to 1539
3. Sree Purandara Dasa	1484 to 1564
4. Sree Vijaya Dasa	1637 to 1735
5. Sree Prasanna Venka- kata Dasa	1680 to 1752
6. Sree Gopala Dasa	1721 to 1762
7. Sree Jagannatha Dasa	1728 to 1809

Vijaya Dasa has given 80 suladis. Among them the suladis on Ramayana, Bhagavatha, (10 canto) and Mahabharatha are long. There are suladis in praise of Sree Padaraja, Vyasaraya, and Purandaradasa.

### PURANDARA'S CLASSIC SULADIS

The suladis of Purandaradasa are full of beautiful ideas. King Tulaja of Tanjavoor who ruled between 1729 to 1735 cites in his "SANGEETHA SARAM-RITA" numerous Prayogas from the Suladis of Purandara Dasa as classic authority for ragalakshanas. Subbarama Dikshitar, the author of the celebrated work "SANGEETHA SAMPRADAYA PRADARSHINI" gives Purandara's Suladi in the raga Bhoopali commencing with the words "Landevari Tayyagi" an example of a Suladi in the three "nades" Vilamba, Madhya and Druta nades.

Probably the best among the suladis of Purandara is the one called "BRAHMANANDA SULADI". As the name itself suggests, this was composed by him when he was in an ecstasy on beholding the beautiful vision of his Ishtadaya, Lord Vittala. The theme is that the vision of each part from foot to the head of the Lord is blissful. The last part contain this idea. The talas used are

Chatusra Dhruva Chatusra Matthiya Chatusra Roopaka, Khandala Ata, Chatusra Tripata and Tisra Tripata. It starts with the words "A pada Ananda, Anakha Ananda, A Janu Ananda" and ends with "Jnanandamaya Purandara Vittalana Nama Roopagadella Anandamayavyaya".

### ECSTASY, POETIC GENIUS

Beginning with the foot of lord Vittala Purandara goes on describing the delight that every part of His Divine Body gives him. Even the work of Hari is a delight; so is His humour. To be His servant is itself a delight. His knowledge is delight. The various forms of Purandara Vittala are a feast to the eyes. When Purandaradasa described the form, deeds and manifestations of Vittala in such a delightful manner, the inner delight he felt must have gushed out like water rushing out of the floodgates. If the technique of Purandara in adopting the seven suladi talas for the seven alankaras is a thing to be admired, his poetic genius which he has used as a vehicle for his devotional outpourings is without any parallel.

In this, he reminds me of the great Sree Vaishnava Saint, Vedanta Desikar, who two hundred years before Purandara was born, sang the glorification of Visishtadevanta through his loving hymns. I feel that his BHAGAVADHYANASOPANAM which also is a description of the Divine form from foot to the head is likely to have influenced Purandara, or more appropriately, the ideas of both are identical, with the result that we have Purandara's "Brahmananda Suladi". It is probably the best in the realm of this type of composition. Vedanta Desikar's BHAGAVADHYANA SOPANAM consists of twelve shlokas. The description

is about Lord Ranganatha of Srirangam and starts with the words "Achalcheta Sruu Parimalam" about the Lord's Feet. The tenth and 11th slokas are a summary of the description.

## SERVICE TO GOD

In ODEYA SULADI Purandara narrates how he would serve Vithala as a servant serves his master. It is in Dhruva Mathya, Tripura, Ata and Adi with the pair coming in the last. "Odeya ondadi havigeyava nanu" i.e., "if my Lord steps out, it is I who place his Padukas for Him to wear". The Dasa Suladi commencing with the words MANAVE ASLISIKELU is in Dhruva Mathya, Tripura, Ata, Adi with the pair "Jana Bhakta Vanagya Nenu Padavomane" coming in the last. In the ACHARYA SULADI Purandara Dasa pays his respects to Sri Madhvacharya. In the credle suladi called JOJO SULADI commencing with the words "Ambudhi Tottilagi Aladeleyagi" Purandara describes Sri Krishna as a Baby.

Vyasaraya:

"Ninna Mridu Padava Noyaden the Yenna Sirassina-  
llidu".

Vijaya Dasa

- 1) "Raja Raja Ramani Rajasekhara Vinotha" Ramayanaya Suladi in Dhruva Mathya Rupaka, Jhampe, Tripura, Ata and Adi Talas.
- 2) "Krishna Kamala Nabha Kreedha Vinoda" 10th canto in Bhagavatha—Sri Krishna Suladi in Dhruva, Mathya, Roopaka, Jhampe, Tripura, Ata and Adi Talas.
- 3) "Bharatakyada kathe Bhoori Janaru Keli" Mahabharata Suladi in Dhruva, Mathya Roopaka, Jhampe, Tripura and the same talas repeating again.
- 4) "Yatharoge gonane yennaya swaroopa" Vyasa, Purandara and other Dasas—suladi in 5 talas.

Prasanna Venkata

"Hatt thanna Ekanthigale koda vaibhavaya" Upadesa suladi in Dhruva Mathya and Tripura talas.

## SYNTHESIS

Purandara's synthesis of sahitayakshra and swara, raga and laya is the very acme of perfection. His language is poetic replete with fresh imageries, similes and metaphors. His utterances reveal a depth of penetrative insight, universal understanding and uncommon metaphysical subtlety worthy only of the creators of the Epics. Though Purandara cannot be called the originator of Suladis and Ugabhogis, it is indisputable that it was he who gave form and shape to these rare musical compositions. He perfected them. Music and poetry flow full conveying great tradition and the consecrated wisdom of ages before the common man could ride the full crest of the wave of his flood and partake something of his Divinities.

I have already referred to the three suladis of Sree Padaraja. Now I will mention a few suladis of Vyasaraya, Vijayadasa, Prasanna Venkata, Gopala Dasa and Jaganathadasa by way of examples:

Gopala Dasa

: "Neela Kudureyaneri Salu Tonkake Sutti": Divine vision which appeared before Gopala Dasa and beckoned him to Pandaripura is described in this suladi in Dhruva, Mathya, Roopaka, Jhampe, Ata, Tripura and Ekatalas.

Jagannatha Dasa

"Durayana Kuthana Durjana Kolavari" Narasimha Suladi in Dhruva, Ata, Loka, Mathya, Roopaka, Jhampe, and Tripura Talas.

From all the suladis, it becomes evident that the metre follows the metre of Ragata which is defined as a *vritha* consisting of a number of padas made up of matraganas of even numbers.

## NECTAR

Besides delving into the depths of mysticism, the nectarine sweetness of the suladis captures and arrests the mind of the reader and listener. Their meaning and significance hold the soul spell-bound and take man nearer to God. What the Alwars and Nayanmars and the celebrated Visistadwaitic Preceptor Vedanta Desikar, did in Tamil and Sanskrit respectively, the Haridasas of Karnataka in general and Purandaradasa in particular, have done in Kannada, i.e., they divinised man and humanised God to such an extent that the one (man) finds his ultima thule in the other (God).

We are carried away by the rhythm and flow of words, the richness and flavour of the diction and the happy blend of sense and sound of the suladis which have enriched our Karnataka music in no uncertain terms.

## II. Ugabhogas

Now let us consider "Ugabhoga". Everything that comes within the ambit of man's experience is "Abhoga". The narration of such experience through word is ugabhoga. Uk plus Abhoga is ugabhoga. Hence it may be said of one sentence, the whole experience is condensed and presented briefly. Ugabhoga could be accurately described as

the essence of experience. It is full of rasa. The ugabhogas are in Kannada and we could rightly compare them with the Sanskrit Subhashitas which spread a knowledge of right and wrong, good and evil, ethical conduct and benefits of experience whether earthly or spiritual, in Society. When a devotee is in a trance while praying before the deity he worships, his innermost thoughts and ideas spontaneously find expression through literary and musical forms. Such devotional sayings are ugabhogas in a general sense. This name was given by the Haridasas of Karnataka.

## HISTORICAL BACKGROUND

There is a historical background for the origin of Ugabhogas. After Sarameyadeva, the *tava* gave rise to a form of text. The non-tones were replaced by meaningful texts of four or five sentences adhering to the canons of prosody. Such compositions were being called "ugabhogas". There is what is called "udgraha bhoga" in Sanskrit. It is made up of the five Dhatus—"udgraha", "Melapaka", "Dhrupa", "Antara" and "Abhoga". It is said that the letters *u, d, r, a* and *h* are not pronounced and thus the word "udgraha" becomes "udgaha". There is something on record to support this theory and the word "Ugabhoga" found in any of the

earlier musical treatises. The word was coined exclusively by the Haridasas. This is proof positive of their musical-knowledge. More the dhrutis, correspondingly the text also increases.

Achalanandadasa is said to be the originator of Ugabhoga. His birth place was Hyganapura in Bangalore District. His descendants are believed to be in Thruvekere, Tumkur District. There is difference of opinion about his time. He is said to have belonged to the 9th century. But if one scrutinises some of the ugabhogas and devarnamas of his, the language appears to be one that was in vogue in the 16th century. Some believe that he lived in the 15th century. In one of the suladis, Vijayadasa mentions that before Purandara many Haridasas sang in praise of God and attained salvation. The name of Achalananda is included in it. In "Karnataka Bhakthivijaya", Belur Keshava Das gives the name of "Achalanandadasa" as the first Haridasa and clearly says that after him till Narahari Teertha in the 13th century, there was no Haridasa worth the name.

### 12th Century

From this, we can presume that Achalananda's time was definitely before the 13th century. That makes ugabhoga earlier to 16th century and definitely during Basaveswara's time which, as we all know, is the 12th century. Just as we find similarity of ideas between Purandaradasa and Vedanta Desika in respect of the "Brahmananda Suladi" and "Bhagavadhyatsopana" of those two mystics there is similarity of ideas between the ugabhogas originated by Achalananda and later developed by Purandara and the "vachanas" of Basaveswara and Jakkamanna.

## PRACTICES - TALA

Ugabhogas could be sung in different ragas with or without tala. When sung without tala, the Ugabhoga assumes the form of a sloka. The practice of prefacing a devaranama with an ugabhoga conveying the same idea is of recent origin. But it must be borne in mind that a ugabhoga of a particular Haridasa should not be used as a preface for a devaranama of another Haridasa. If talas are used, they will be generally in chatusra, misra or khanda pattern. At times, an ugabhoga may consist of 18 padas or lines. Each pada comprises of four cycles of tala.

Though Achalananda is said to be the originator of Ugabhogas, we do not have an authentic report on the number of ugabhogas he composed. However, the ugabhoga with the words "Idakya-ranjuvaro" could be cited as an example in which the idea conveyed by him is almost identical with the idea contained in Basaveswara's Vachana "Anjigidaragadu Ahkidaragadu..." Also, we do not have any data about the ugabhogas of Narahari Teertha. Sree Padaraja gave three ugabhogas of which "Jaratwavanu Madida Papagaligella" is a beauty by itself.

### PURANDARA'S PROLIFIC OUTPUT

Purandara gave the maximum number of ugabhogas. 128 ugabhogas are available today. The following could be given as some of his outstanding compositions.

- (1) "Manasuddhivadage Mantrada Phalavenu"
- (2) "Ninnane Paduve Ninnane Pogaluve"
- (3) "Baliya Manege Vaman Bandanathe"

Here I would like to make an observation. The appropriate Devarnama of Purandara for this Ugabhoga would be "Narayana Ninna Namada Smarayneya Saramruta Venna Naligege Barali", not Kanakadasa's "Baro Krishnayya".

- (4) Malagi Padidare Kulitu Kolu-vanu
- (5) Tamboori Meetidava Bhavabdhi datidava
- (6) "Indina vara subha vara, Indina tare subha tare"

Vijayadasa has given 71 ugabhogas. Prasanna Venkata has given 2 ugabhogas of which the 2nd is on Navavidha Bhakti containing 12 padas. The ugabhoga "Anyarindali Sukhavayi tembudakkinta Ninninandayitheмба Klesave Melayya" is by Gopaladasa and "Anagha-ndomme" is by Jagannatha Dasa.

### EXCLUSIVE CONTRIBUTION

In conclusion, it cannot be too strongly emphasized that the suladis and

ugabhogas are meaningful contributions exclusively by the Haridasas to Karnataka music. Such compositions or even similar ones are not to be found in any other part of South India except in Karnataka.

The life of the dasas was a life of love. It was also a life of faith and prayer. The quest of faith was not simply an intellectual exercise in dialectic with them. It was more than that. It was a personal quest more profound, complex and passionate than that of a merely intellectual, speculative spirit. The dasas preached a life of faith and of love with supplication to Hari the supernatural through music. The suladis and ugabhogas were meant as prayer, as vehicles of expression, as means to reach the God-head. How wonderful! The Dasas achieved the dual purpose namely, to give shape to Karnataka music and at the same time, enrich its treasures with magnificent compositions.

(University of Madras.)

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Few would be disposed to question the fact that the celebrations commemorating Tyagaraja generally have a unique swing and fervour of their own, unlike those of his equally distinguished contemporaries. All lovers of music are easily enticed in, by the simplicity and splendour of Sri Tyagaraja's creations and are not easily seduced out. The Sangutha Vidwat Samajam of Malpore

The manner in which the Sri Sadguru Sangitha Samajam of Purasawalkam celebrated its "Silver Jubilee" (actually the institution is 40 years old) should be an example to the other institutions in the field. During the whole of February, it arranged concerts by the eminent musicians and instrumentalists in different parts of the city of Madras. What is very significant, these concerts took place only in the well-known temples and other places of worship—three concerts at each one like the Changanallur Temple, Adyar, Kesavaapuram Temple, Mylapore, Kandaswami Temple (G.I.), Avudya Mandapam, West Mamidram, Sringeri Mandapam (T.Nagar). Only the most eloquently penguin-like felicitation was interpreted despite the fact that the concerts were in no sense keyed for popular applause.

That Tyagaraja's kritis, rendered with appropriate humility, fidelity to tradition and *spontaneous emotion*, with *swarajam* the swaraprastara and other mechanical drills, have an iridescent vitality and can cause spectacular ignition of one's *angitha-gama* and creativity was proved time and again. To the rasika, there was also the unique good fortune of hearing dozens of rare gems of kritis of the Saint rendered in the authentic manner and without stilted distortions by dedicated musicians like Messrs S. Rajam, T. K. Govinda Rao, K. S. Krishnamurthy, S. D. Dhanasekaran and others in whom one can glimpse a free-masonry of true musical adeptness.

The events of the concluding day viz 2nd March 1980, were quite in character with the whole celebration, apparently lacking any glaring gimmickness. The *Akandaganam* i.e., non-stop singing of Tyagaraja Kritis for 24 hours (without a single repeat kriti from the evening of 1st March) was followed by the singing of *Pancharatna Kritis*, led by Dr. Semmangudi Sivanaya Iyer. One heard a great deal of it when the short speeches that marked the close avoided flattery overtly, subtly or obliquely. Instead, the excellent team-work of the Samajam and the fact that the entire celebration of many weeks was arranged without even offering collections were mentioned; but of course money flowed in voluntarily, enough at any rate to meet the expenses.

The only concession to formality was when Semmangudi felicitated Sri T. K. Govinda Rao on his splendid services to the Samajam for 25 years and on behalf of the Samajam, honoured him with a silk *lota* and *tanjavan*. Like

unobtrusive but tireless Sri M. V. Dorniswami Iyengar's many years of dedicated service to the Samajam was also recognised. Vainika Vidwan S. Balachander distributed the prizes to the winners in the competitions held for various age-groups and dwelt on the yeoman services rendered by the members of the committee, without any thought of publicity or appreciation. Their passionate commitment to the propagation of Tyagaraja's music is very touching indeed. The volume of Tyagaraja kritis with correct meaning in Tamil edited by Shri T. S. Parthasarathy, adorns the shelves of most households today and has run into a third edition. The Samajam sponsored this commendable effort.

A query might arise in the reader's mind as to how such a fine band of musician-workers deliver the goods without a leader. Yes, there is a leader in the person of Dr. R. Krishnaswami, who though President regards himself just as one more equal than his colleagues and whose humility is only matched by his supreme reverence for Saint Tyagaraja and his music. To Dr. Krishnaswami, no one is too important or too insignificant for the service of the great saint. It is characteristic of the profound respect and affection in which he is held that, although on this occasion he was away in far-off London, speaker after speaker paid respectful obeisance to his leadership and guidance. Only a person with a sovereign courtesy of heart like Mr. Krishnaswami can command, even through remote control, such loyal service from his colleagues. Michaelangelo said: "Painting is jealous and required the whole man to herself." In Dr. Krishnaswami, Sri Tyagaraja may well be said to have claimed the whole man to

himself. To be associated with the Samajam in any capacity is to strike a blow for genuine musical scholarship and culture.

A sultry afternoon of an early Madras summer, but what a distinguished, seriously interested, sizeable audience was assembled at the Krishna Gana Sabha to hear a lecture albeit on a musical theme! Only the prince of experimenters and only a few like Divyagana Pravcena Smt. R. Vedavalli could have got so many enthusiasts around to hear a lecture—demonstration on "Navarasa Rama" on the eve of Ram Navami. A short paragraph can hardly do justice to the extraordinary range traversed with ease by Smt Vedavalli in her eagle flight—Tyagaraja, Valmiki, Kamban, Vedanta Desikar, Alvars, and what have you. The discourse was at a fantastic clip, too. It had to be, to cover Lord Rama's great attributes within an hour or so while beautifully rendering many songs of Tyagaraja and other composers to prove their symbiosis with the Lord's navarasa greatness. Like Faust in Goethe's play who, satisfied at length, begs the fleeting moment to stay, we too would fain have wished the fleeting emotional overtones to endure. Vedavalli's learning at many points had all the effect of intuition. It was all in all a *tour de force*, an assessment which, at least to those present, should not seem a case of indulgence in mandatory hyperbole much current these days. The College of Karnatik Music, which Smt Vedavalli is joining as a member of the teaching staff, has gained another asset.

Reference was made in our January issue to the Madras Music Academy's morning sessions devoted to discussion and demonstration in December last. The president of the Academy has since pointed out to us that the planning of the morning sessions was mainly done by Sri. T. V. Rajagopalan, the Secretary. We stand corrected.

The Governor, Sri Prabhudas Patwari, inaugurated the 80th year celebration of Sri Parthasarathy Swami Sabha on 30 th March '80. Nostalgia—"the image of the glamorized past in the rear-view mirror"—was naturally the major mood of the evening. The Sabha has been almost a part of the Madras landscape and when Prof. K. A. Manavalan, the President, recalled that the most address of the past like *Saadhya Sasthigal*, *Namakkal Narasimha Iyengar*, *Konemratapuram Vandiyathir Iyer*, *Madurai Pishpavanam*, *Poonthi Srinivasa Iyengar*, *Tirukodikaval Krishna Iyer*, not to speak of later-day giants like *Arakudy Mahanarayana*, *Govindaswami Pillai*, *Dakshinamurthy Pillai*, *Chembai* etc had given concerts under the Sabha's auspices, one really felt thrilled. What names to conjure with!

After being a "wandering jew" for many years, having to change its venue now and then, the Parthasarathy Swami Sabha has its own hall now. But one of the aims of the current celebrations which will last till 4th May is to collect funds to aircondition the hall—a very laudable objective which is bound to be realised as enthusiasts and lovers like Sri R. Ratnam, Chairman of Sundaram Industries Ltd and also Chairman of the

Steering Committee of the Sabha, are assisting the celebrations. Our best wishes to the Sabha and a sincere prayer that, like "The Hindu", which has always helped it, the Sabha may be enabled to score a "ton".

K S M

Another gem added to the musical crown of Dr. M. S. Subbulakshmi by the prestigious Bharatiya Hindu University which conferred on this unique artist a *Dr. M. S. Subbulakshmi Award*. It is a fair tribute to the blend of passionate commitment to classical values and the musical culture of this great vocalist. Her supple, soaring voice is flawlessly on pitch as ever; her warm and exhilarating music is a total expression and embodiment of her very being, a disinterested passion, abstracted and ideal, but even so many honours piled high on her, have not affected her great humility but have only increased her devotion to forlorn causes.

Such was their dedication to the art of painting that way back in 1638, 16 artists together collected 100 florins to get a group portrait of themselves done and Rembrandt obliged them with "Nightwatch", the masterpiece. One was reminded of this when the Sri Parthasarathy Gang Sabha, Mysore, conferred on the violin maestro, Padmabhushan Sri

Lalagudi Javaraman the title of "Bharatha Sangeetha Ratna" on 17th February '80 and also presented him with a gold "thoda" at a substantial cost in recognition of his dedicated services to Karnatak music.

Beauteous Art, brought with us from Heaven.

Will conquer Nature: so divine a power

Belongs to him who strives with every nerve

If I was made for Art, from childhood given

A prey for burning beauty to devour,

I blame the mistress I was born to serve.

The best of artists hath no thought to show

Which the rough stone in its superfluous shell

Doth not include; to break the marble spell

Is all the hand that serves the brain can do.

MICHAEL-ANGELO BUONAROTTI.



## 'Sadananda Thandavam'

BY

M. R. SRINIVASAN

Not long after the celebrated Saint of Thiruvayyaru retired to his final abode (1847), was born in South India in 1850 another—Achyuta Dasa—whose devotion to Sri Rama was, in depth and intensity, second only to the former's, as would be manifest from his several soul-stirring melodies, such as:

Sanskrit Ramana Ghanam Syanam  
Mohanam Adi  
Sanskrit Dyayeth Raghu Ramam  
Kambhodhi Ati  
Tamil Atma Ramanai Nadu—Khamas-  
Adi

He turned an Advaitin in his later days, revelling in Yoga and nirguna upasana. He has become immortal mainly through his delightful creation "Sadananda Thandavam", designed by him in Thodi raga but generally sung in Bahudhari, a victim of the 'meddling intellect that misshapes the forms of beauteous things'.

### EARLY LIFE

Achyuta Dasa, originally named Abbayi, was born in the year Sadananda (1850) of Balija Naidu parentage at Polur, a taluk town in the North Arcot District. His mother tongue was Telugu.

Early in life, he was a dairy boy, and hence he grew up under the care of his mother who too did not live long. As a boy, he was precocious and acquired

proficiency in Telugu and Tamil. He was sharp in intellect, suave in deportment, serene in thought and endearing in disposition towards everyone. It could truly be said that like Keats and Spencer, he was a genius self-taught and sprang to mature stature with astounding rapidity.

### FLOWERING OF TALENT

Abbayi was a teacher in a local school for a while. His thirst for knowledge in diverse directions was remarkable. He devoted all his energy to acquiring excellence in Sanskrit, classical music, yoga and astronomy. He left his teacher's job and founded a Bhajan Mandiram for worship of Rama. He composed hundreds of kritis in Tamil, Telugu and Sanskrit and wrote operas on Prahlada, Damasa and Sakuntala. He penned Kalakshepams (musical discourses) and delighted vast audiences with his scholarship and sweet music. He became an adept in playing on mridangam. His mastery over thala is at once discernible in his available compositions which embrace Varnams, Kritis, Padams and Kunnigals (songs in simple, popular folk tunes).

Most of his creations are, however, alas, lost to posterity!

### SPIRITUAL ENDEAVOURS

Abbayi came into contact with a scholar-saint in the region, Venkatas-



Krishna Dasa, who, recognising the former's versatility, conferred on him the appellation Achyuta Dasa. His close relatives got him to marry Thayammai of a nearby village. By their efforts to consummate the marriage failed. His heart was steeped in Athma Vichara. He learnt to practice yoga from a lady Venkammaiyar and was often engrossed in deep meditation on "Who am I? How to get release from the cycle of birth and death?" and so on. His search for the eternal truth was intense. He wandered far and wide to find a Guru who could help him see the 'light'. His perseverance brought him before a Swamiji of Kailayagiri (a hill in the neighbourhood) who took kindly to him and put him on the path to wisdom. As a result, Achyuta Dasa could attain at will Nirvikalpa Samadhi effortlessly. His ecstasy knew no bounds and paid his Guru his debt of gratitude through extolling him as Njananda.

### PEREGRINATIONS

Achyuta Dasa had, by now, become an institution by himself and every village considered his visit a rare blessing. He travelled on foot to many places in his own as well as the surrounding districts of Chittoor, Salem, South Arcot and Chingleput, exhorting men and women to imbibe the essence of Advaita. Siddhanta Innumerable admirers thronged to hear him wherever he went.

### LAST DAYS

Moving from place to place, he finally reached Vallam, a village between Polur and Vellore, in the year 1902 (Subha Kuru) when he seemed to have had foreknowledge of his then impending end. As though he was bidding a final

commitment to himself, he completed a work 'Sanmarga Darpanam' in a period of ten days, staying in a disciple's house. On the eleventh day, he fell ill but would not accept medical aid. The following morning—(Karthika, Swathi, Thursday), he sat in padmasana posture, asked all those assembled there to look at him and instantaneously attained Videha Kaivalya.

Prayers are held at his Samadhi on this day every year. The seventy-seventh aradhana was conducted on the 17th/18th November 1979 at the Achyutananda Nilayam, Vallam where discourses, music concerts and bhajans were held with devotional fervour.

### ACHYUTA DASA'S CONTRIBUTION TO MUSIC

328 compositions are now available in print in the book Advaita Kirtanandalahiri (1956, K. V. Press, Vellore), brought out through the munificence of Pudur Sri Annamalai Mudaliar and published by a disciple Sri Vaidyalingam Pillai.

The book suffers in that the swata notations for the compositions are not recorded—not even for those marked Varnam and Jathiswara. An analysis of these compositions unfolds the following

### LANGUAGE

Five kritis are in Sanskrit and the rest are in Tamil. It is unfortunate that not a single kriti in Telugu was available for inclusion in the book. The Kritis in Tamil are replete with Sanskrit phrases. Very simple words of everyday usage, intelligible even to laymen, adorn the

Kritis and the format bears a dignified and majestic style.

Achyuta Dasa had chosen to be direct in making his points rather than employing similitudes or allegories. There is hardly any passage of esoteric or recondite application.

There are wordings, in a few kritis, which have acquired greater renown through certain others' compositions, as for example:

1. Innum dayai illai yeno  
Idumakku Needhi dhano  
(Begada—Rupaka)

Innum Para mukha meno  
Idu vumakku needhi dhano—  
(also in Begada—Rupakamby Muthu Veera Kavi Rayar)

2. Pada mudi yadarase thunbam  
Patta thellaam Pothum  
(Khamas-Adi)

(Pada mudiya thini thuyaram  
Pattathellaam Pothum Arase—  
by Pattinattar)

A few instances of use of slang terms as in

'Yen ketu potayada  
Mana madappayale'

the apt use of 'ketu' and 'madappayale' in Tyagaraja's

"harami thana melara" in the charana of Ethuta nilachite.

### THEME

While Achyuta Dasa's earlier compositions are in the form of prayers to Rama, the theme adopted in the later ones is indicative of his inner struggle to attain self-realisation. He was one with

Ramana Maharishi in his prescription of the search for the root of 'I'. He counsels 'Be still with mind turned inward that way comes moksha'. A few Kritis are in the nature of sermonising to society.

### STRUCTURE

The Kriti format is suggestive of Achyuta Dasa's familiarity with Tyagaraja compositions. By and large, the Pallavi, Anupallavi and charana pattern is followed. Kritis are of mono-charana as well as multiple charana moulds. The songs are in a gait abounding in grace and charm.

The mudra employed in the Kriti is Achyuta or Achyuta Dasa.

Certain compositions can well fall under the description of Padhams and seem to be admirably suited to Natya, the way they lend themselves to a reposeful rendition with the type of meaningful phraseology that calls for skill in abhinaya to interpret. Examples may be cited of

1. 'Kanden Kanava ennu Anan  
Karuthimemadu Nen  
Kandu vanavali Muthu  
Danyasi An

2. 'Edukku Innamm Soda nai  
Ezhavena  
(Kedaragowda—Mira Chapu)

### SCRIPT

The compositions do stand the strictest scrutiny in regard to meter and rhyme. The shapes of charanas in many

Kritis at once show up the composer as one who must have been a ~~composer~~ of great merit. His use of choice words has enhanced the ornatopoeic, literary and lifting effect in several of his songs.

### THALA

SIXTY SIX different ragas are found employed in the 326 compositions. Khammas and Chenjurutu appropriating a lion's share—37 in the former and 23 in the latter.

Kapi 19, Kambodhi 17, Desiya Thodi (13), Huseni (21), Behag (11), Thodi, Kambodhi and Makhari 10 each, account for 102 Kritis.

Popular ragas like Sankarabharanam, Kalyani, Kamanthapiya, Chakravaham, Mohanam, Bairavi, Bilahari, Sahana, Danyasi, Saveri, Sama, Begada and Mathyamavathi are represented besides a few obscure ragas such as Salila, Parsi, apart from Phari, Parva and Apunpam. A group of Hindusthani nomenclature is also found, made up of Hindusthani Thodi, Hindusthani Mukhari, Hindusthani Saranga and Hindusthani Kalyani.

### A PARADOX

While there are Kritis even in minor ragas like Saindavi, Manji and Saraswathimadhuri it is paradoxical that kritis in Kaanada, Harikambodhi, Devagandhari, Suddhasaveri, Nata, Abogi, Parvakalam, Sukkanam, Shanukhapriya and Suddhanga madhuranam are not found. Evidently, they have gone ~~unrecorded~~.

### THALA

A thala-wise break-up of the 328 compositions is as under:

Adi	139	Rupakam	99
Ata	42	Eka	12
Jampa	5	Thripita	7
Chapu	3	Chathustra	
		Jampa	1

Ata thala appears to have enjoyed a more favoured place than has been the vogue.

### DISCIPLES

Achyuta Dasa is reputed to have had a large number of disciples. There does not, however, appear to be any one of them or of the hierarchy among the present day leading performing musicians. This writer is led to believe that an inkling of how this composer's Kritis were perhaps being rendered in his days may, as likely as not, be got from hearing the members of the Bhajana Mandali at Ammaiarkuppam, near Sholingur, approachable by bus from Madras.

They sing with great gusto, with a formidable ensemble of accompaniments.

### LOSS TO MUSIC WORLD

From the account we have of Sri Achyuta Dasa, it is abundantly clear that his contribution in the field of music is not inconsiderable. The non-recording of the swara notations for his Kritis has resulted in an incalculable loss to the music world. This has opened the door to many musicians changing the ragas to suit their fancy, as it happens in the case of Purandara Dasa's Devaranama and also Thiruppugazh. A similar predicament is developing, though gradually, in regard to Tyagaraja Kritis too.

## Fans and Fanatics in Music

BY

PROF. T. V. RAMANUJAM

It is often forgotten that Classical Carnatic Music has certain "Lakshanas" or grammar or boundaries or limits. Even within these limits and rules—evolved over a period of many centuries by very gifted and very learned seers, sages, composers and authors—there is very abundant scope for the display of innovative ingenuity and creative genius. As long as the performing musician does not violate these rules and does not transgress certain basic limits, he can show his "manodharma" in the fullest possible manner.

It is because of this very special feature that classical Carnatic music has facilitated the development of many individualistic (and most of them attractive, and some of them quite fascinating) styles or "baanis" or tilis or slants or embellishments—by whatever name one chooses to call them.

### DISTINCT STYLES BUT EACH GREAT

Avoiding references to contemporary musicians, and going back to the great vocalists, who were with us until recently, the style and flavour of Sangeetha Bhoopathy Maharajapuram Viswanatha Aiyar were so different from those of Sangeetha Rathnakara Ariyakudi Ramanuja Iyengar. Who can deny that the "baani" of each of these two, so different from each other, was absolutely fascinating? Similarly, the style of Gana Kaladhara Madurai Mani Iyer was so completely different from that of Sangeetha Kalanidhi G.N.B., as he was affectionately called, by as many tens of thousands of admirers as the equally large number

who would walk ten miles to listen to Madurai Mani.

Let us take, one more example, two great veterans who were with us until recently. One was Sangeetha Samrat Chembai Vaidyanatha Bhagavathar and the other was Sangeetha Kalanidhi Musiri Subramanya Iyer. Their "styles" were so completely different. The "baani" in singing ragams, kritis, swara prasthara and in niraval were all so distinct, different in the case of each of these two. And yet, both of them were unquestionably correct and accurate so far as the grammar and the "lakshana" and the boundaries, limits and "swarupa" are concerned. Both were correct so far as the Sangeetha sastra is concerned. And yet they proved that there is so much scope in our great heritage for "manodharma" and introduction of innovative flavour that each could develop his own distinct style. Each of these two savants had his own thousands and thousands of 'fans' and admirers.

### POISED RASIKAS NEEDED

The point to remember which "rasikas" are often apt to forget is that while it is quite understandable, natural and proper for the lover of music to greatly admire any one "style" or any one performing musician, it will be wrong and irrational to condemn, criticize, or denigrate other performers. To be a fan of Maharajapuram or Aiyar or G.N.B. or Chembai Mani, or Chembai or Musiri, is understandable. To change from being a "fan" of one to another, or even a contemporary,

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Only that "rasika" or keen listener is fortunate, who is able to appreciate the good points in *all* good performing artistes. He is like a person, who is a 'gourmet' in the matter of food, but who is able to enjoy the good points in different kinds of preparations.

This defect of starting as "fans" and ending as 'fanatics' is not something peculiar to the present generation of music lovers. Even the rasikas who are no longer with us now, even those who belonged to the earlier years of this century, were not unaccustomed to *this* type of rasika existing then.

When there were very distinguished musicians like Poochi Srinivasa Iyengar (the great guru of the great Ariyakudi), Konerajapuram Vaidyanatha Iyer, Madurai Pushpavanam and Namakkal Narasimha Iyengar (*each* of whom was great in his own way) there were people who were prone to feel and remark that Madurai Pushpavanam's is *music*. All else—i.e. the music of others, is mere "noise". Thus extreme admiration leading to unbalanced judgement has always been there. The wise, the balanced, the poised rasika should resist the temptation to get infected by this virus.

**PRaise OF THE PAST**

Yet another tendency, which is also somewhat common among music-lovers, is to deplore and assert that the standard of performing musicians of *today* is pitifully low and that the musicians of the past were great! If one examines dispassionately and objectively, he will realise that this is not at all true. Every generation has always the tendency to regard the musicians of the previous generation as greater than those who lived with them! It is like the tendency of people to feel and observe that "the heat of the summer

this year is worse than that of last year's summer". Actually, there are *more* performers today, *more* widespread education in music today, *more* opportunities for musicians to earn today, *more* exacting critics and connoisseurs today than before.

**THE NEW GALAXY**

To take just an *indicative* list of contemporary vocalists and violinists, and *not* exhaustive a list), are not musicians like K. V. Narayanaswamy, Madurai Somu, Voletti Venkateswarlu, Nedunuri Krishnamurthy, T. V. Sankaranarayanan and Trichur Ramachandran, worthy disciples of worthy gurus? Are there not vocalists of the calibre of M. S. Subbulakshmi, D. K. Pattammal and M. L. Vasantakumari in our midst? Are there not violinists of the sparkling ability of T. N. Krishnan, Lalgudi Jayaraman and M. S. Gopalakrishnan?

The great Ariyakudi used to tell me, on many occasions, that "T. N. Krishnan follows me like a shadow". If your Sabha can choose him for accompanying me in my concerts, please do so". Of Shri Lalgudi Jayaraman, the present writer has not hesitated to say in public that "he is such a genius (a large part of which is due to the matchless industry which he has brought to bear on his practice of the art of mastering that ~~present instrument~~ that he has few peers not only among contemporaries but also among veterans of the past. As for "MSG", he is perhaps the only outstanding violinist playing to the delectation of experts in Karnatak as well as Hindustani music, an achievement indeed.

Above all, are there not great *prayer* like Semmangudi Srinivasa Iyer and Palghat Mani Iyer? Therefore, to say that "with the death of Ariyakudi or

Chembai, or Madurai Mani. Carnatic music is dead" is not, to put it mildly, a balanced and true statement. Similarly, those who said, after the death of Poochi Srinivasa Iyengar and Konerirajapuram Vaidyanatha Iyer, that "Carnatic music is dead" when Ariyakudi and Maharaja-

puram were alive, can be regarded as guilty of starting as fans and ending as fanatics.

It will be a good day for the art when "rasikas" learn to appreciate and enjoy the good in each of the great performing artists of today.



## ON LISTENING TO A SONG OF THYAGARAJA

BY P. V. BALAKRISHNAN

"Cakkani  
Rajamargamu"

"O mind, with the royal road before you,  
Why do you get lost in by-lanes?  
With milk and cream on hand,  
Do you go after toddy?  
Lo, the many-splendoured Rama  
Whose name is on Siva's lips  
Has taken abode.  
Thyagaraja,  
In your house.  
You have this royal road to salvation  
Right with you—  
Don't take to by-lanes"—Thyagaraja

O surprise of quiet beauty  
And stilling of the mind  
As I listened  
In the climbing, circumambulating  
Human voice,  
And after it the violin panting,  
And circumscribing both  
The mridanga keeping time,  
Its own notes  
A melody in search of a voice!  
All three calling,  
Calling, calling,  
Calling the mind  
To the royal road  
The royal road,  
The road of faith  
In Rama  
Through the royal road,  
The royal road,  
The tuneless road,  
Of Thyagaraja's Song!  
But such was my resistance  
I was left  
At the beginning of the road.

\*With acknowledgments to P.E.N. Dr. Balakrishnan is the son of the late Mr. C.S. Aiyar, the well known musicologist and administrator.

## The Cultural Scene—Bombay

By

DR. SULOCHANA RAJENDRAN

Soulful chants of "Jaya Jaya Shankara, Hara Hara Shankara" rent high driving off the polluted air of this soot and smoke ridden industrial metropolis; and a religious calm descended as His Holiness Jagadguru Sri Jayendra Saraswati Swamy of Kanchi set foot in the city during the month of Margazhi. There was not one temple or Institution worth its name that he had not personally graced and no institution that he visited was left unblest.

The consecration of the Sri Subramanya temple complex at Thiruchembur described as a "mini Dravidian temple on Corinthian columns" and built "in accordance with Agama Shilpa Shashtra" was a golden page in the history of the city, when nearly a lakh of devotees thronged the place to partake in the Mahakumbhabhishekam performed with all religious rites, and in the benign presence of and under the guidance of His Holiness. Thiruchembur that day relived our glorious past with an atmosphere of a "Tiruvizha."

Among others, the members of the Shanmukhananda Sabha were fortunate in having His Holiness amidst them on January 16 when he was received with Poornakumbham and full religious and Shastric honours, amidst Vedic chantings and to the soft strains of Nadaswaram. Expressing his happiness at the good work done by the Sabha, the Jagadguru ex-

ted the members not only to maintain and further improve upon their activities but also have as their watchword "good conduct, tolerant outlook and compassion", for only then can we have "peace and happiness for all mankind."

The dawn of the Republic Day brought joyous tidings when the nonegenarian Bharata Vidvan Kuppiiah Pillai, the founder principal of Sri Rajarajeshwari Bharata Nataka Kala Mandali, was honoured with the Fellowship of the Sangeet Natak Akademi, an honour seeking a practising guru for the first time.

So full of graceful charm and flexions even at this ripe age, it is a thrill to watch this come and visualise a padman or demonstrate the complex Simhamandana Eka of 124 matras with solkattu intricacies. Perhaps little known is Kuppiiah Pillai's contribution to posterity, the Kamala Chakram, a lotus-wheel Ready reckoner depicting the Matra-based complex of 108 Talas besides the popular 35 Talas employing Laghu Jaathis along with their nomenclature, symbols and Ashtakarakas.

A scion of a family of Nattacharyas tracing back to King Seren's times, early nineteenth century, Kuppiiah Pillai, the affectionate "Thandhi" Grandpa, to his innumerable disciples is the son of Asthana Vidwan Pachapakesa Nattu-

vanar whose monumental tone in Famil "Abhinava Nayanacharam" is among the classics in dance literature. Bharata added a new dimension to the hustre enhancing the 'aesthetics of grace' of the artistic form.

Started in a humble way with his blessings during the pre-independence days, the Kala Mandir, where three generations of Gurus are engaged in teaching, has grown into a huge Banyan tree with its alumni spread far and wide.

While on the one hand it is a matter of great joy that this GOM of Bharata Natyam is happily amongst us guiding the Institution, it is equally a matter for satisfaction that at the other end, we have a number of promising youngsters of the School, among whom Viji Prakash, who on a short vacation home from Los Angeles, enthralled dance devotees at the Sabha and other centres.

In spite of the generations gap, it was admirable that the purity of the art form has been well guarded against the inroads of commercialisation. All the more significant for, exposed as she is to an alien culture, the glamour and glitter of which has almost been irresistible, Viji emerged a traditionalist, uninfluenced and unbending.

With pleasantly imaginative personal touches enhancing her Abhinaya and an innate joy adding a splendid vibrance to her Nritta. A rose in Rasikas' esteem. Two of her characterisations—one, the untouchable Bhakta Kanakadasa whose heart-rending "Bagidaru Teradu" Hushblam moved the Lord of Ulupi to turn the other way to give him darshan, and the other, the hapless Draupati taking the vow at the Kaurava

court, Panchali Sabatham, were vivid enough to be cherished for long.

A picture of contentment and with a sense of fulfilment he looked, when the Shanmukhananda Sabha felicitated that Titan of Karnatak music, septuagenarian Semmangudi Srinivasa Iyer, on the conferment of a doctorate on him by the Kerala University. And he well acknowledged expressing his happiness at the very satisfactory progress made by the host of his disciples, some of whom are well placed in the realm of music.

To a luminary who has been shining steadily in the musical firmament for over five decades, honours go seeking, as rightly put by the Sabha President Dr. V. Subrahmanyam and such Institutions honour themselves by honouring him. A musician groomed under the "gurukula" system and one who witnessed its transformation into what he himself once humorously remarked as 'sishya gruhapravesam'—the institutionalised setup, he serves as a link between the "generation that was" and the one "that is", as aptly put by the Sabha's elder, Professor T. V. Ramanujam. Among others who spoke were Tiruchi Swaminatha Iyer and Sangita Kalanidhi K. S. Narayanaswamy.

At the Bhakta Rasika Ranjani Sabha, Anushakinagar, Semmangudi dwelt on a currently engaging theme, "Karnatak music—Past, Present and Future". Excusing himself for having to talk about music instead of singing, he took his listeners down memory lane, with pleasant reminiscences of past masters like Konerirajapuram. Pushpavanam, Tirukkodikaval Krishna Iyer, Dakshinamurthy and others. His evaluation of his contemporaries like Ariyakudi who gave a facelift to

concert format, Maharajapuram, GNB, Madurai Mani Iyer and Alathur Brothers who evolved their own styles enriching classical music, brought nostalgic memories to many in the audience. His advice to future aspirants not to plump for the 'dais' without 'strict' intensive discipline after schooling and his tips to 'lure' the kids away from the 'light' and titillating cine music were practical. His "frank opinion" on the Vivadi Melas and Pallavi in complex Talas did provoke a heart-searching in the minds of some in the audience.

The concert that followed the felicitations at the Shanmukhananda Sabha, had all the vibrance and aesthetics though subdued to an extent and comprised vintage pieces like "Marubalka" (Sri-ranjani), "Ksheenamai" (Mukhari), "Teliyaleru Rama" (Dhenuka) "Saravana Bhava" (Shanmukhapriya) and so on, besides newer ones like "Pahipahi Sarade" (Kalyani), "Bhakta Parayana" (Sankarabharanam) from Swati Tirunal. With Lalgudi, Raghu and Nagarajan accompanying with gusto, Semmangudi touched a high water mark in the virutham, Javalis and the other tukkadas.

The cultural festival season in Bombay is unlike the Madras, an extended one, spilling over to the post Christmas and Pongal periods as well. The music-dance-drama festivals of the Music Triangle, Santa Cruz, Rasika Ranjani Sabha, Ghatkopar, and The Chembur Fine Arts Society, went off with usual fanfare and gaiety. Music Triangle's energetic Secretary reports that the inaugural concert by Chittibabu (Veena) reached classical heights in "Gnanamu" (Purvi-Kalyani) and the Knavani Ragam, Tanam and Pallavi, while the Western

Jazz and the beats on the 'Kudam' were novel. The emotional content of T. V. Sankaranarayanan's vocal concert was discerned in Mohanakalyani and Rishabhapriya (RTP).

The mini festival series of the Shanmukhananda Sabha launched a couple of years ago has had a well nurtured growth and it was a week-long mini-music-dance-festival this year, in March. A heartening feature among these recitals has been the unhurried grace and a striving for individual expression by the artists. The pleasing 'Vilamba Kala' with a pep up from 'Madhyamakala' renditions made the concert efforts of artistes like Radha Warrior, Kalyani Sarma, Aruna Sayceeram and S. Balachandran (flute) quite satisfying. While Subbulakshmi Swaminathan's belonged to a more brisk-paced style, P. Vasantkumar's on the Veena was a pleasing fare.

A major in the mini was Matangi Varadan's Bharata Natyam. Bringing out a pleasing symphony of Bhava, Raga and Tala, this danseuse trained by the Rajarajeshwari and currently on the rolls of the Nalanda Nritakada Mahavidyalaya, performed with individual involvement Her Bhairavi Aata Tala Varnam "Vadivayam" composed Kattumarmarkod Muthukumarappa Pillai in the Varnamrittu of the famous 'Viriboni' was a piece of chiselled artistry in choreography and presentation. 'Ashtanayakas' from 'Natyasashtra' revealed the dancer's flair for abhinaya.

Among others Shoba Gopal of Darshana Academy showed promise while Radhika Ganapathy's was a mixed fare.

Matunga Dramatic Club's stage presentation "Saint Tyagaraja" during the saint's Aradhana week was a fitting 'anjali'.

The story spun around select episodes from the saint's life with apt songs gained in dramatic import by the induction of a villain in the person of Nana Bhagavathar who by contrast highlights the saint's greatness. The team of actors with S. R. Kasturi in the title role and Nagarajan as the villain made for a well applauded drama.

Of the instrumental solos during the quarter mention must be made of foreign-based Dr. L. Shankar's violin solo at the Bharatiya Music and Arts Society and Youngster A. Kanyakumari's at the Music Triangle.

Playing on the violin the 'vocal resonances', Shankar literally made the violin sing. Sangathes glided over with chiselled brilliance and the kritis "Mamaya Sadaa" (Kanada), "Siddhivinayakam" (Shanmukhapriya) and "Natachi Natachi" (Kharaharapriya) acquired a whole new form with sahitya bhava. His selection and enunciation of these ragas reflected the depth of his intellect while svaraprastharas registered his rhythmic felicity. Another foreign-based artistic who

remains chaste and at home in the native idiom of Karnatak music.

Perhaps the youngest among the soloists, Kanyakumari, a disciple of M. Chandrasekhar and groomed in concert-craft by M. L. Vasanthakumari, is sure to make the grade and reach high, judging from her performance in the city.

So young an artiste, she is full of artistry and imagination. Her sweet command over the violin is commendable and she plays with an aesthete's relish. Her Sahana, Kharaharapriya and Mohanam all had a tranquil charm and she played with an understanding of the lyrics as well.

A cutcheri of class that gained in quality though not in publicity was that of R. Vedavalli of Madras at the Ahobila Mutt, Chembur. An artiste with a perfect feel of communication she performs with an abandon.

Her vidwat and 'Vishranti' were perceptible in the pictures of Ramapriya and Todi she painted and the Niraval and swaras she improvised with an original touch in the kritis "Korinavaramu" and "Karuna jooda vamma."

## Book Reviews

**"The Opera in South India" by Dr. S. A. K. Durga, M.A., M. Litt., Ph. D. (Lecturer, Department of Indian Music, University of Madras). Published by B. R. Publishing Corporation, Delhi-110052.**

Dr. Durga's book is a critical analysis of the musical, dramatic and aesthetic contents of Sangeeta Natakas, a genre of literary-cum-musical composition common to the four linguistic regions of South India. Even at the outset, Dr. Durga makes it clear that the word, "Opera", as is understood to-day in South India, is entirely different from the operas of the West.

In the West, opera originated from the musical declamation style used by the Greeks in reciting poetry and the lines in their great plays. The art form developing gradually through the centuries in Italy and other countries acquired great sophistication, both in respect of the dramatic story element and utilisation of music. Richard Wagner (1813-83) conceived the musical drama wherein music, poetry, stage-craft are fused to achieve a new dramatic effect. During the early 18th century, a new type of opera generally known as the 'Comic Opera' began to appear in different forms in Europe and Britain. Light popular music supplanted the heavy dramatic arias. And the chorus somewhat regained its importance of the earlier days.

The Sangeeta Nataka of South India has been in vogue for over 10 centuries. It had a folk origin and in later times combined both folk and classical elements

in music and literary structure. Wherever the histrionic element was dominant, the works developed into the popular theatre; wherever the musical element predominated and acting/miming received lesser stress, the Sangeetha Natakam was the result.

One of the great musicologists of our time, Prof. P. Sambamurthy, used the term 'Opera' to denote all types of musical plays known variously as Sangeetha Natakam, Gaya Natakam or Isai Natakam. Till the end of the nineteenth century, the theatre in South India whether of the popular type or of the sophisticated category had a predominant musical component. The story, generally drawn from the Itihasas or Puranas, was presented in a series of musical compositions linked with occasional narrative verse and/or brief dialogues. For instance, the Tirukutala Kuravanji Natakam in Tamil, composed over 250 years ago, has no prose passages, but the musical compositions that approximate to 'Kriti' form are set to classical ragas/talas. The words are simple, chaste and highly poetical. Some are directly expressed by the characters in the 'play' and some others purported to be from the narrator of the story. The latter half of the 'play' somewhat abruptly shifts to folk idiom and expression in both music and words. Discussing the wasp-waisted nature of



the Tamil 'Kuravanji' works, Dr. Durga says:—

"Kuram and Kuluva Natakam are essentially of folk type. The composers of 'Kuravanji Nataka' combined the two forms of 'Kuram' and 'Kuluva Natakam'. It can be noticed, if the Kuravanji natakas are analysed thematically, (that) there is no connection between the first part and latter part of the play. The heroine leaves the stage at the end of the first half (or middle) of the play and she never reappears in the play. This is contrary to the rules of a work".

Dr. Durga has minutely traced the origin and development of the opera in South India with painstaking care and acumen. Bharata's *Natya Shastra* recognised the diverse appeals that music (vocal and instrumental) and acting had on the mind of the audience. Sanskrit Drama was also operatic in character, according to Dr. V. Raghavan. "Besides the musical 'vacika', there was actual singing. In addition to the singing of the actors themselves, there was a kind of external suggestive music. This was 'Dhravagana' (Page 14).

There was a long tradition of Sangeetaka form in the North, e.g. Gorakshavijaya Natakam by Vidyapati. The work had songs and dances by two characters from Tailanga Desh (Telugu Country). The Sangeetaka paved the way for the operative type of composition like Sri Jayadeva's Gita Govindam (12th century A.D.). The work has been commented upon by more than 32 persons and these testify to the wide popularity of Gita Govindam.

The traditional theatre in South India had a wide variety of forms such as

'Chakiar Koothu', 'Koodiyattam', 'Krishnattam', 'Kathakali' (in Kerala), Yakshagana (in Karnataka), Kuchipudi, Yakshagana, Bhagavata Mela Natakas (in Andhra), etc.

On the famous 'Rama Natakam' of Arunachala Kavirayar, Dr. S.A.K. Durga has this to say:—

"After Krishna Leela Tarangini, came the famous Tamil Opera, "Rama Natakam" by Arunachala Kavi. In this opera, the libretto is composed by Arunachala Kavi, while the music for the opera is set by two of his disciples, viz. Kodandarama Iyer and Venkatarama Iyer. There is no prose passage in this work. The opera deals with the story of the Ramayana in the form of darus and viruttams."

Saint Tyagaraja's operas 'Prahada Bhakta Vijayam' and 'Nauka Charitram' are then dealt with elaborately, followed by a critical study of the text and music of the famous 'Nandanar Charitram' by Gopalakrishna Bharati. Discussing the musical and literary forms of the South Indian Operas, Dr. Durga refers to the 'Darus' which belong to the sphere of "applied music" and figure in Tamil and Telugu operas:

"Daru is a story-song. The origin of 'daru' can be traced to the ancient form known as Dhruvas. The Dhruvas are a class of old Indian stage-songs..... The songs were called Dhruvas because they form the basis of the dramatic theme and they stabilise the production."

There are different kinds of darus, (a) Patrapravesa daru, (b) Varnana daru, (c) Swagata daru, (d) Samvada daru, (e) Uttarapratyutara daru, (f) Pralapa daru, (g) Tillana daru, (h) Kappaya

daru, (i) Kummi daru, (j) Kolatta daru, and (k) Oradi daru. The authoress has given interesting definitions of some of the 'daru' types:

"The Kappaya daru consists of sol-kattu or jati passage at the beginning and at the end. The sahitya occurs only in the middle part. The Oradi daru is a Tamil song having Pallavi, Anupallavi and unduly long charanas. The charanas sometimes have 'madhiyama kala sahitya'. The theme of these darus is mainly the description of battle scenes or picturesque accounts of the glories of ancient cities."

Operas like "Nandanar Charitram" or "Rama Natakam" are seldom produced on the stage to-day. No doubt, some of the compositions from the operas are often sung in music concerts. For the past thirty years, there has been a swing of the pendulum away from the Musical Play. This is a pity. The revival and presentation of the magnificent operas in Tamil, Telugu, Kannada, etc., on the South Indian stage should be welcomed by all lovers of the musical heritage of the South. Of course, a certain amount of imaginative editing of the operas will have to be undertaken having regard to present-day audience-requirements. Combined with artistic settings, stage-effects and suitable accompaniments, the operas should prove a great success on the stage. Dr. Durga has given elaborate guidelines for production of operas in a chapter exclusively devoted to the subject.

The Poetic Drama has its own evocative effect on modern audiences. The Musical Drama is more so and its revival is sure to be a rare emotional experience

for all of us lost in the dust and din of humdrum everyday existence.

Tastefully and appropriately illustrated, the book brings out the essential homogeneity of the region in the field of musical culture. Dr. Durga's study is a timely and significant contribution towards deciphering the subtle forces of Art and Culture operating over a vast territory this side of the Vindhya.

S. KANDASWAMI,  
Station Director, A.I.R., Madras.

**Madhava Geetham:** Tamil compositions based on Jayadeva's "Geetha Govindam" by Smt. D. Pattammal (published with the aid of Tamil Nadu Iyal, Isai, Nataka Manram, Madras) pp. 48. Price Rs. 6.

While the "Gita Govindam", of Jayadeva (12th. cent) became very popular in South India finding a permanent place in Harikatha, music concerts and dance Halls during the last 200 years and more, few have attempted to capture its lilting lyrical Sanskrit poetry or its melodious music into Tamil songs. The spirit of the original could never be brought out adequately in the many translations of the original in English. We have a perfect translation of it in elegant English which conveys its aesthetic charm and lyrical flavour, by that scholar from Oxford, Duncan Greenless published by Kalakshetra.

The pioneer researcher, music critic and musicologist, Keerthanasacharyar G.R. Srinivasa Iyengar has transiterated the Ashtapadis into Tamil with copious notes and meaning, retaining the original names of the ragas. This short book by Smt. D. Pattammal, an aspiring composer goes some way to fulfil the need for a

Tamil equivalent of the great classic of Krishna Baktha who obtained divine recognition for his Kavya. Though the general meaning has been brought out through these Tamil songs, they fall short of the excellence of the original in its exalted frame of mind or poetic content. Some of the songs are even pedestrian with colloquial words. The author could have perhaps done better if she had devoted a few songs on "Krishna Leela", instead of trying to parody a classical masterpiece in a language, which for all its richness compares unfavourably with Sanskrit or Telugu.

The theme, the loves of Lord Krishna, was probably suggested by the Raja Panchayadi of the Dasama Skanda of Sri Bhagavatapurana, as is evident from the description of Rasa Lila in the fourth song of the Gita Govinda. But, while the Bhagavatam does not mention Radha, we have here Radha whom Sri Krishna leads into sylvan solitudes and whose lot the other gopis envy. According to scholars, Jayadeva seems to have derived the entire material for his Kavya from the Krishna Janma Khanda of the Brahmaivaivarttha purana which is

borne out by striking verbal sentiments between the purana and the Kavya.

The 26 songs in Tamil, begin with a benedictory piece on Lord Vigneswara in Gambira Nata raga and concludes with a Mangalam in Sri Raga. The eight lines of the original are converted into a kriti format with two, two and four lines for a piece. In between, the 24 songs deal with the several episodes of lovers suffering the pangs of separation (Vipralamba Sringara). The characters are Radha, Sakhi and Sri Krishna. The union of Radha and Krishna is construed as the merging of the Jivatman with the Paramatma (with a lofty philosophic motive)

All the songs retain the authentic ragas of C.R. Srinivasa Iyengar's edition, because the author was very fortunate to learn the 'Ashtapadis' from the late Smt. Alamelu Jayarama Aiyar, a pupil of C.R.S. Though the Tamil is not very poetical, it is easy and does not impede the musical flow.

"MATANGA"



#### PICTURE ON FRONT COVER

Musician—Painter Sri S. Rajam has given visual and eloquent expression to Tyagaraja's beautiful kriti "Kalyana Pada Neeravaleva, Gandhagaha thanaya" (Parnalalitha raga) in which the saint extols Anjaneya's unique opportunities of watching Sri Rama's daily routine which includes a command to Anjaneya to read out to Him the purana for development of Sathvika gunas—Ed.

(With acknowledgements to the Sri Sadguru Sangeetha Samajam for kindly loaning the block.)

## வர்ணம்

ராகம் : தோழி  
தாளம் : ஆதி

அண்ணல்வாமி சாஸ்திரிகள்

ஸம்பூர்ணம்

ஸ	ரி	க	ம	ப	த	தி	ஸ்
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பல்லவி		
காகா - ரிகரி - மமமா; மபமா	கமகா - ரிகரிக	மமகக ரிரி ஸரி
கரு ஞ...	க... கபி..	அம்ப
பமா; மபதபதாம		பமகக ரிரி ஸரி
கரு ஞ...	க... கபி..	நன்னு
நிதி ககரிஸ - நிதிதிஸா - கமா - க	தா - கந் தாம	கமா கா ரிஸரி
கா... க... க...	க... க...	கபி

#### அனுபல்லவி

ஸ்திதபமக - மதிதமகரி - மகரிஸ -	ஸரிஸ - மகம - ஸரி	கம - தபம கா;
பு... ரா... ரி... ஸ... தெ...	கா... ம... ப...	து... ப... டா
நிதம - கமதநிஸ் - நிதிநி தநிஸ்ரி	ஸ்ஸா - நிதம - க	மதிதம - கரிஸரி
பு... ரா... ஸி... ம. து.	க... ம...	க... ஸ...

#### கிட்டல்வரம்

ககரிநி - நிதி - கக ரிரி ஸஸ - நிதநி	ஸா :	ஸா - நிதிநிஸரி
" " " "	ரி - ககா - ரிரி	மகா - மா - மா - த
" " " "	" " " "	மகமா
கா ரிஸ - மா கம - தநிஸ்ரி - கரிநித	ஸ - நிதம - கா	ரிஸநி - தா - நிஸரி -
கரு ஞ க...	டா - கபி	



பா : -பாதகீ  
வா . . . . .

ததநிநித- நிதப  
ரே. வ ரொள . .

தபமக- தப-நிதாம-தபாக  
2 . . மீம்- (நின்றுமிஞ்சி) -ன  
பகமத

நிநிதா : தநிஸ்நிநி- ரிஸ்நி  
பமகா : ரே. வ ரொள  
பமகா : ரிநிகக பமகா கரி-ரிஸா ,

3. . . மீம்- நின்று மிஞ்சி. ன

வா ரே. வா ரொள . . . . . மீமா

1. ஸா : : -ரீ ஸா நீ- ரீஸா  
ரீகா— (நின்று மிஞ்சின இரண்டாவது மூன்றாவது ஸங்கதிகள்)

தா : : - நீ கா ரீ- நீ ஸா

2. கரி நிநிநி- நிஸஸ- நிநிநிநிநித- நிக  
மககரிஸ- தமகமதநீத- மதநி  
மகரிசு-

ரி- கமா-கரிஸநி  
ஸ்நீ-ததா ம-க

தா- கரி- மகா ;  
ரிஸ- கமதநித

3. காநி திகரி- ரீநித-நிநிஸா  
கரிநித கரி-மககரிஸ-மகரிஸநி

நீநித காநிஸ  
ஸநிகாம-தா

நிதா-மதநிஸரி  
நீத- மபகாநிஸ

ததம- நிநிதநி-பதநி-பபதமப  
தநித- க்ரி-மக்ரி-நிக்ரிஸ்-நிததம  
ஸநிககா—மநீதபதம

கம-கத-கநிதம  
தநிஸ்நி-ஸாநிதம

கமதநிஸா :  
காநிஸ-தாநி

நின்று மிஞ்சி—2 ஆவது 3 ஆவது ஸங்கதிகள்

[ Text & Notation supplied by Smt. Vidhya Shankar ]

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